Cyclopedia of painters and paintings

Charles Callahan Perkins

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PAINTERS AND PAINTINGS

VOLUME III

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RAPHAEL
Madonna del Gran Duca

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CYCLOPEDIA OF

PAINTERS AND PAINTINGS

EDITED BY

JOHN DENISON CHAMPLIN, JR.

CRITICAL EDITOR

CHARLES C. PERKINS

Corresponding Member of the French Institute

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TABLE OF ABBREVIATIONS.

Acad., Academy.
A.N.A., Associate of the National Academy.
A.R.A., Associate of the Royal Academy.
A.R.H.A., Associate of the Royal Hibernian Academy.
A.R.S.A., Associate of the Royal Scottish Academy.
C. & C., Crowe and Cavalcaselle.
Cat., Catalogue.
Ch., Church.
Col., Collection.
Gal., Gallery.
H., Height.
ib., ibidem.
id., idem.
Inst., Institute.
L. of Honour, Legion of Honour.
Mus., Museum.
N.A., National Academy or Academician.
Nat. Gal., National Gallery.
Pal., Palace, Palais, Palazzo.
R., Royal.
R.A., Royal Academy or Academician.
R.H.A., Royal Hibernian Academy or Academician.
R.S.A., Royal Scottish Academy or Academician.
S., San, Santa.
SS., Santi, Sante.
S. M., Santa Maria.
St., Saint.
W. & W., Woltmann and Woermann.

*** *Words in italics indicate the alphabetical place of articles on the subjects specified*

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CYCLOPEDIA

OF

PAINTERS AND PAINTINGS.

LAAR, JAN HENDRIK VAN DE, born at Rotterdam, Jan. 1, 1807, died there, May 15, 1874. History and genre painter, pupil of Cornelis Bakker (born in 1771), and in Antwerp of Wappers; returned in 1830 and lived first at The Hague, afterwards at Rotterdam, whence he again visited Antwerp, spending there two years. Member of Amsterdam Academy in 1852, and professor. Works: Heroic Death of Herman de Ruyter (1840); Daughter craving her Father's Pardon (1842), New Pinakothek, Munich; Pilgrim returning from Holy Land; Fugitives Hiding; Alice (after Walter Scott); A Baptism in 1600; Salvator Rosa drawing Girl's Portrait; Wedding in 17th Century; Benvenuto Cellini in his Workshop; Jacob van Campen and the Fortune-Teller; Rembrandt's Journey; Adriaan van Ostade drawing from Nature; Erasmus in his Study; Retreat of the Waldenses; Protestant Service in 17th Century; Emigrants Ready to Start; Patriotic Women at Delft in 1573; Allegory on Engraving (1852); Resurrection; Two Allegories on Music representing Rotterdam in 1829 and the Netherlands in 1854 (1854); Benvenuto Cellini and Cosmo de' Medici (1859); Divorce Case, Rotterdam Museum.—Immerzeel, ii. 146; Kramm, iii. 929.

LAAR (Laer), PIETER VAN, called Bamboccio (cripple), born at Haarlem about 1600, died there after 1658. Dutch school; genre painter, pupil of Jan van Campen (1590?–1650); went with his brother Roeland about 1623 through France to Italy, and remained for sixteen years in Rome, living in friendly intercourse with Poussin, Claude Lorrain, and Sandrart, but going his own way in art, which differed widely from that of those masters. He avoided the ideal, and treated, with much humour and truthfulness, realistic subjects, such as scenes from Italian popular life, markets, jugglers, gypsies, etc.; also landscapes, finding many imitators, notably Cerquozzi and Jan Miel, so that the "bamboccíate" formed a special branch in art. His nickname was given him partly on account of his deformity, partly for his

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artistic whims. He returned to Holland in 1639, first to Amsterdam, but settled afterwards in Haarlem, where he is said to have committed suicide in a fit of melancholy. Works: Travellers leaving Inn, Shepherds with Cow and Goats, Louvre, Paris; Halt before Inn, Brunswick Museum; Mountebank showing his Patent, Brawl among Italian Peasants, Rural Frolic, Roman City-Gate, Cassel Gallery; Landscape with Shepherds and Travellers crossing a Bridge (1657), Darmstadt Museum; Scenes from Italian Life (2), Monk distributing Food, Man busy with White Horse, Paying the Vintagers, Dresden Museum; Horseman conversing with Peasant, Musée Rath, Geneva; Horseman and Bathers by a Ruin, Kunsthalle, Hamburg; Two Horses in a Stall, a Third being Saddled, Italian Porters playing under the Wall of a Fortress, Old Pinakothek, Munich; Guard-Room (1646), Oldenburg Gallery; Bandits playing Morra, National Gallery, Pesth; Travellers' Halt, Hermitage, St. Petersburg; Smithy in Roman Ruin (1635), Italian Peasants' Frolic in a Grotto, Schwerin Gallery; Various Animals with Shepherds, Stuttgart Museum; Landscape with Ruins, Stockholm Museum; Peasants' Frolic, Boy waiting on Dismounted Peasant, Museum, Vienna; A Singer, Halt of Shepherds before Inn, Shepherds with Cows, Robber Scene at Night, Camp at Night, Liechtenstein Gallery, ib.; Man giving three Dogs to Drink, Landscapes with Figures (2), Cottage with Peasants and Horses, Beggar Seated, Portrait of Himself, Uffizi, Florence. — Allgem. d. Biogr., xvii. 461; Ch. Blanc, École hollandaise; Engerth, Belvedere Galerie, ii. —; Kramm, iii. 926; Kugler (Crowe), ii. 429; Riegel, Beiträge, ii. 315; Sandrart, ii. 311.

PVlaar 1670

LABEO, TITIDIUS or ATEIUS, amateur painter at Rome, 1st century A.D. Pliny says (xxxv. 7 [27]) he prided himself on his small pictures, which only excited ridicule. —Brunn, ii. 306.

LABERGE, AUGUSTE CHARLES DE, born in Paris, May 17, 1807, died there, Jan. 26, 1842. Landscape painter, pupil of Victor Bertin in 1824, and of Picot in 1827. He painted nature in its subtlest details and yet preserved unity of effect. Medal, 2d class, 1831. Works: Diligence bringing News of July Revolution (1831); The Country Doctor (1832); Old Woman with a Sheep (1836); Sunset (1839), Louvre; Milkmaid with Pitcher of Milk; Forest of Virière; Dog and Master; Interior of Château; Fisherman with Fish.—Ch. Blanc, École française, iii.; Larousse; Meyer, Gesch., 741.

LABORDE. See *Delaborde*.

LABOUCHÈRE, PIERRE ANTOINE, born at Nantes, Nov. 26, 1807, died in Paris, March 28, 1873. History painter, pupil of Paul Delaroche, having first been placed in a commercial house at Antwerp, and visited the United States in 1827, China in 1832, and having spent a year in Italy in 1836. Medals: 3d class, 1843; 2d class, 1846. Works: Ulrich von Hutten, Henry of Saxony, Charles V. in London (1844); Luther, Melanchthon, Pomeranus, and Cruciger translating the Bible (1846); Richelieu and Father Joseph (1847); Albrecht Dürer painting Emperor Maximilian (1848); Geneva Discussion (1850); Erasmus and Sir Thomas More, Luther in Wittenberg, Charles V. crossing the Elbe at Battle of Mühlberg (1855); Luther at the Diet of Worms (1857); Luther Praying; Incident of War in the Cévennes (1864); Lucas Cranach painting Luther's Portrait, Luther's Family at Prayer (1865); Death of Luther, Charles V. his Son Philip and Cardinal Granvelle in Conference at Bruges (1866); Olympia Morata in Ferrara (1869); Portrait of Guizot (1863); Penserosa (1870).—Bellier, i. 861; Larousse.

LA BOUÈRE, TANCREDE DE (Antoine Xavier Gabriel de Gazeau, Comte de La Bouère), born at La Bouère, near Jallais (Maine-et-Loire), April 1, 1801. Landscape and architecture painter, pupil of Brune and Picot; served in the army from an early age, and took part in the campaigns of

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1823 in Spain, when he was decorated with the L. of Honour, and of 1830 in Africa, after which he took up painting, visited the East, and studied for several years in Rome; also spent two years in Spain. Several of his works, mostly Eastern subjects, have been acquired by the State. Works: Autumn Morning (1833); Pontine Marshes, Sacred Isle of Philæ—Nubia (1838); Ruins of Karnak at Thebes (1841); View from Villa d'Este at Tivoli (1842); Harvest in the Campagna (1844); Wind of the Desert in Plain of Memphis (1846); Villa near Rome (1864); Interior of the Generalife at Granada, La Antigua at Valladolid (1866); Sorrento (1867); The Generalife and the Alhambra (1868); Environs of the Alhambra (1870); Theatre of Taormina in Sicily (1869 and 1870); Sunset in Algiers (1833), Desert of Suez (1840), Factory of Poussin (1842), Valley of the Tombs (1848), View of the Alhambra (1867), Angers Museum.—Bellier, i. 861; Vapereau (1880), 1049.

LA BOULAYE, PAUL DE, born at Bourg; contemporary. Genre and portrait painter, pupil of Bonnat. Medal, 3d class, 1879. Works: The Sabbath (1876); Beggar Woman (1877); Adoration of the Shepherds (1878); At the Sermon (1879), Luxembourg Museum; Women selling Fowl (1880); Leaving Church (1881); Mould Seller in Brussels (1883); A Baptism in Bourbonnais, Mother Auberger (1884); The Rosary (1885).

LACHENWITZ, SIGMUND, born at Neuss in 1820, died in Düsseldorf, June 25, 1868. Animal painter, pupil of Düsseldorf Academy. Works: Horses pursued by a Bear (1848); Lion Family surprised by Tigers (1850); Buffaloes attacked by Panthers; Eagles fighting in the Air; Reindeers pursued by Wolves; Marauders with Stolen Herd; Young and Old (1861), Königsberg Museum; Cavalry Fight (1866); Scenes from Reynard the Fox.—Blanckarts, 16; Kunst-Chronik, iii. 160.

LACROIX, GASPARD JEAN, born in Turin, Jan. 24, 1810, died in Paris, Oct. 26, 1878. Landscape painter, pupil of Corot; a talented and careful painter. Medals: 3d class, 1842; 2d class, 1843, 1848. Works: View of Bonnelles, Campagna at Rome (1841); Catalonian Fishermen at Port Vendres (1842); Excursion on the Water (1844); Miser who has lost his Treasure (1847); 3 Views of Bougival (1848); Women Bathing, Erigone (1850); Mercury putting Argus to Sleep (1852); Banks of the Morin (1853); Green Path near Meaux (1855); Daphnis and Chloë (1861); Hay-Stacks, The Banks of the Marne (1863); View of Romainville (1865); The Bell-Flower (1868); A Landscape (1869); Environs of Palaiseau, Woman Bathing (1870); Landscape (1870); Landscape (1872); 2 Views of the Park of Gigoux at Palaiseau (1873); The Villa Gigoux, Avenue des Maronniers (1874); View at Palaiseau (1876); At the Potteries (1877).—Bellier, i. 866; Larousse, x. 41.

LAECK, P. VAN, flourished probably at Utrecht about 1640. Dutch school; landscape and figure painter in the manner of Poelenburg, although his treatment is hasty and his figures are coarse in conception. Works: St. Magdalen in a Grotto (1638), Mentz Museum; Italian Landscape with Venus punishing Cupid (1640).—Bode, Studien, 332.

LAEMLEIN, ALEXANDRE, born at Hohenfeld, Bavaria, Dec. 9, 1813, died at Pontlevoy (Loire-et-Cher), April 25, 1871. History painter, pupil of Regnault and Picot; went to Paris when ten years old, became a naturalized Frenchman in 1835. He restored, in 1825–39, with Alaux, the Primaticcio Gallery at Fontainebleau. Medals: 3d class, 1841; 2d class, 1843, 1859. Professor at the School of Design in 1855. Works: John the Fearless, Philip the Hardy, Raymond Dupuy—first Grand-Master of the Order of St. John of Jerusalem (1842), Philippe d'Artois, Marshal Boucicault, Versailles Museum; Chastity of Joseph (1839); Awakening of Adam (1841); Tabitha revived by St. Peter (1843); Charity (1846), formerly in Luxembourg Museum; Jacob's

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Ladder (1847); Vision of Zachariah (1850), Rochefort Museum; Music (1852); Diana and Endymion (1857); Job (1859); Loves of the Angels (1862); Orpheus (1866); Hope (1868). In fresco: Three Episodes in Life of St. Remy, St. Clotilde's, Paris.—Bellier, i. 867; Gaz. des B. Arts (1859), iii. 186; (1862), xiii. 367, 383; Meyer, Gesch., 405; Larousse.

LAENEN. See *Lamen.*

LA FARGE, JOHN, born in New York in 1835. Landscape and figure painter, decorator, glass painter, and sculptor, pupil of William M. Hunt. Since 1856–57, when he first went to Europe, he has repeatedly crossed the Atlantic. His illustrations of Browning's poems, published in 1859, were followed by many figure, still-life, and landscape pieces, and these by a great deal of decorative work. Latterly he has devoted himself almost exclusively to glass painting. His chief work in sculpture is the King family monument at Newport, R. I. (1878). Member of Society of American Artists. Elected N.A. in 1869. Studio in New York. Works: St. Paul (1861); Various Flower Pieces (1860–65); Altarpiece for St. Peter's—New York (1863); New England Pasture Land (1866); The Last Valley (1867); Boy and Dog (1868); The Golden Age (1869); Trinity Church Decorations—Boston (1876); Chancel of St. Thomas' Church—New York (1877); Battle Window—Harvard Memorial Hall (1880); Staircase Windows—William H. Vanderbilt's House (1881); Ceilings for Cornelius Vanderbilt's House (1882); Apple Orchard in Spring (1884).—Art Journal, (1885), 261.

LAFAYE (Lafaist), PROSPER, born at Mont-Saint-Sulpice (Yonne), in 1806. History and genre painter, pupil of Couder; unsuccessful in painting landscapes, he tried history and genre with better result, but since 1850 has confined himself chiefly to glass decoration. Medal, 2d class, 1835. Works: Village Drum (1833); Violence of Nogaret and Colonna toward Pope Boniface VIII. (1834); Battle of Bouvines (1835); Louis XIV. departing for the Conquest of Franche Comté, Cholera in Paris (1837); Song of Departure (1838); Battle of Ceramo (1839), Versailles Museum; Holbein at Court of Henry VIII. (1839); Samson and Delilah; Bedroom of Louis XIV. at Versailles (1840); Battle of Ascalon (1841), Versailles Museum; Masked Ball, Brother and Sister (1843); The Labourer (1844); Hall of the Crusaders, The Unemployed (1845); Josephine (1848); Interior in Style of Louis XIV., Ravené Gallery, Berlin; Child's Slumber (1880); Low Mass at Saint-Gervais (1881); Complémentaires, Expulsive Seizure (1882); Battle of Formigny—1450, Taking of Gray, do. of Château Sainte Anne in 1668, Six Copies of Battles by Martin, Versailles Museum.—Bellier, i. 869.

LAFON, EMILE (JACQUES), born at Périgueux (Dordogne), Jan. 27, 1817, died in Feb., 1886. History and portrait painter, pupil of Gros and Delaroche. Medal, 3d class, 1843; L. of Honour, 1859. Works: Communion of the Virgin (1843); Christ on the Waters (1844); Holy Family (1846); Death of St. Francis Xavier, do. of St. Peter of Verona (1848); Denis Auguste Affre, Archbishop of Paris (1849), Rodez Museum; Episode in Massacres in Syria (1861); Louis XVII. and Simon in the Tower of the Temple (1863); Saint Jean de Dieu—Founder of the Order of that Name (1865), Christ among the Doctors (1867), Luxembourg Museum; Kiss of Judas (1875, 1877); The Magdalen at the Sepulchre, The Orphans (1880).—Bellier, i. 871; Meyer, Gesch., 288.

LAFOND, ALEXANDRE, born in Paris, April 24, 1815. Genre and portrait painter, pupil of Ingres. His portraits are energet-

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ic and expressive, and carefully executed. Paints also on porcelain. From 1863 to 1874 he was director of the School of Art in Limoges. Medals, 2d class, 1857, 1861, 1863. Works: Flagellation (1848); Interior (1852); Clouds, Man Drinking (1853); St. Sebastian (1855); Fall of the Rebel Angels (1857); Orpheus charming Wild Beasts, Grandmother (1859); Head of an Old Man (1861); Dancing Fauns (1867); Adoration of Shepherds (1872); Good Samaritan (1875); Deluge (1876); Raising of Lazarus (1879); Evening (1880); Poor Man (1881); The 14th of July (1883).—Bellier, i. 872; Larousse.

LAFOND, CHARLES NICOLAS RAPHAËL, born in Paris in 1774, died there Jan. 16, 1835. History painter, pupil of Barthélemi, Suvée, and Regnault. Medals: 3d class, 1804; 2d class, 1808; 1st class, 1817; L. of Honour, 1831. Works: Good Samaritan (1804); Empress Josephine surrounded by Children (1806); Death of Jacob in Egypt (1808); Clemency of Napoleon towards Mlle. de Saint-Simon (1810), Versailles Museum; Saul (1814), Dijon Museum; Æneas on Mount Ida (1817); Taking of Montereau-Faut-Yonne by Charles VII. (1819), Melun Museum; Numa Pompilius and the Nymph Egeria (1819), Versailles Museum; Episode in War in Spain, Waking of Psyche (1819); Duc de Bordeaux presented to the People (1822); Chaste Susanna, Love and Discord contemplating their Work, Homer blind and reduced to Beggary (1824); Annunciation, Sacred Heart of Christ, Apparition to St. Clotilde, St. Louis in Prayer before Battle (1824), Chapel of Princess de Condé, Temple, Paris; Prodigal Son; Christ on Calvary (1831), Ministry of Public Works, Paris; Eve seeing herself in a Wave, Sappho singing her Last Verses, Psyche Abandoned, Reflexions (1831).—Bellier, i. 871.

LA FOSSE, CHARLES DE, born in Paris, June 15, 1636, died there, Dec. 13, 1716. French school; history painter, pupil of Chauveau and Lebrun up to 1658; then studied in Rome after Raphael, and for three years in Venice. On his return he painted in St. Eustache, the choir and roof paintings in the Assumption, and executed frescos in Versailles and Meudon. Went to London in 1689 and 1690 to decorate the country house of Lord Montagu, and after his return executed (1692–1707) paintings in the cupola of the Church of the Invalides. Member of the Academy in 1673, professor in 1674, director in 1699, rector in 1702, chancellor in 1715. Works: Moses saved from the Waters, Annunciation, Marriage of Virgin, Rape of Proserpine (1673), Triumph of Bacchus, Sacrifice of Iphigenia, Louvre; Christ served by the Angels in the Desert, Hope and Temperance, Faith and Charity, Grenoble Museum; Christ giving the Keys to St. Peter, Lille Museum; Aristotle in Love, Montpellier Museum; Assumption, Scenes of the Deluge, Nancy Museum; Deification of Æneas, Venus asking Arms of Vulcan, Jupiter overcoming Callisto, Nantes Museum; Pan and Syrinx, Daphne fleeing from Apollo, Jethro presenting his Daughter Zipporah to Moses, Orléans Museum; Coronation of the Virgin, Sunrise, Rouen Museum; Clytia changed into a Sunflower, Apollo and Thetis, Annunciation, Trianon Palace; Resurrection, Apsis of Chapel, Versailles Museum; Apollo on his Chariot accompanied by the Seasons, Augustus causing the Port of Mycene to be built, Vespasian directing the building of the Coliseum, Coriolanus raising the Siege of Rome, Alexander restoring to Porus his Lands, Salon d'Apollon, ib.; Jason and the Argonauts landing at Colchis, Alexander at the Lion-Hunt, Sacrifice of Iphigenia, Salle de Diane, ib.—Bellier, i. 873; Ch. Blanc, École Française, i.; Jal, 724; La-

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rousse, x. 64; Mémoires inédits, ii. 1; Villot, Cat. Louvre.

LAFRENSEN (Lavreince), NICOLAS, born in Stockholm, Oct., 1737, died there, Dec. 6, 1808. Genre, portrait, and history painter, pupil of his father, a Swedish miniature painter; went to Paris in 1771; made a member of the Stockholm Academy and court-painter in 1773, but returned to Paris in 1774, where he painted many rococo pieces in the style of Lancret, Pater, and Fragonard. In Stockholm, after 1791, he painted portraits, small historical scenes, and rural fêtes.—Gaz. des B. Arts (1869), i. 280; Wurzbach, Fr. Maler des xviii. Jahrh., 38.

LAGARDE, PIERRE, born in Paris; contemporary. History, genre, and landscape painter, pupil of Busson, Humbert, Dubufe, and Mazerolle. Medals: 3d class, 1882; 2d class, 1885. Works: Valley of Rethondes (1878); Susanna at the Bath (1879); Education of a Parrot (1880); The Virgin in the Desert (1881); Annunciation to the Shepherds (1882); Christ and the Woman of Samaria (1883); End of the Day (1884); Super Flumina Babylonis, The Vigil (1885).

LAGRENÉE, ANTHELME FRANÇOIS, born in Paris in 1775, died there, April 27, 1832. History, genre, and portrait painter, son and pupil of Louis Jean François Lagrenée and pupil of Vincent; served in the army during several campaigns; went to St. Petersburg in 1823, painted portraits for the Emperor Alexander and some excellent pictures of Russian life. On his return to France gave up history for miniature painting.—Bellier, i. 880.

LAGRENÉE, JEAN JACQUES, born in Paris in 1740, died there, Feb. 13, 1821. History painter, pupil of his brother Louis Jean François, with whom he went to Russia in 1760, and to Rome in 1763. In 1775 he became member of the Academy, and professor in 1781. Made many designs for Sèvres porcelain, on the manufacture of which he exercised much influence. Works: Melancholy, Louvre; Winter (1775), Ceiling in Galerie d'Apollon, ib.; A Marriage in Antiquity (1776), Angers Museum; Equestrian Portrait of General Rapp with his Aides-de-Camp, Colmar Museum; St. John preaching in the Desert, Grenoble Museum; Taurea Jubellus stabbing himself before the Proconsul Fulcius (1799), Montpellier Museum; Artemisia at the Tomb of Mausolus, Orléans Museum; Portrait of a General, Strassburg Museum.—Bellier, i. 879; Ch. Blanc, École française.

Lagrenée
JJ-1799
Lagrenee
1780

LAGRENÉE, LOUIS JEAN FRANÇOIS, born in Paris, Dec. 30, 1724, died there, June 19, 1805. History painter, pupil of Carle van Loo; won the grand prix; went to Rome in 1750, and returned in 1753; received into the Academy in 1755, and made professor in 1758. In 1760 the Empress Elizabeth Petrovna called him to St. Petersburg to replace Le Lorrain as director of the Academy and court-painter, but he returned to Paris in 1763, and in 1781 became director of the French Academy in Rome. Napoleon made him chevalier of the L. of Honour and rector of the École des Beaux Arts in 1804. Works: Abduction of Dejanira (1755), Justice and Clemency (1765), Louvre; Alexander visiting the Family of Darius (1785), Mercury committing Bacchus to the Nymphs of Naxos, Angers Museum; Genii of the Arts, Bayeux Museum; Diana at the Bath, Besançon Museum; Two Widows of an Indian Officer (1783), Dijon Museum; Empress Elizabeth Petrovna, Museum, Douai; Resurrection, Assumption, St. Peter's, ib.; Cupid chained by the Graces, Marseilles Museum; Alexander consulting Oracle at Delphi (1789), Montpellier Museum; Visitation of the Virgin,

L. Lagrenee.

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Madrid Museum. — L'Art (1877), xi. 25, 137, 235; Bellier, i. 877; Ch. Blanc, École française, ii.; Jal, 729; Lejeune, Guide, iii. 142.

LAGYE, VICTOR, born in Antwerp; contemporary. Genre painter, pupil of Leys; takes his subjects principally from life of 14th and 15th centuries. Lives in Antwerp. Order of Leopold. Works: Antiquary; Mother laying her Child into Cradle; Sculptor at Close of 15th Century; Bridal Procession; Gypsies; Archer; Enchantress, Brussels Museum; Flemish Interior, Robert Hoe, New York; Fair Amanuensis, Mrs. Paran Stevens, ib.; Historiographer, H. R. Bishop, ib.; Departure, H. L. Dousman, St. Louis. — Müller, 316; Riegel, Wandmalerei in Belg., 42.

LAHORIO, LEON, born in Russia in 1827. Landscape painter, pupil of St. Petersburg Academy, where he won the first prize in 1850; then studied in Italy, and afterwards became professor in St. Petersburg. Works: Well near Rocca di Papa; Castello Fusano; View near Sorrento; Shore on Black Sea; Landscape in the Caucasus (1870).

LA HYRE. See *Hire.*

LAIA, painter. See *Iaia.*

LAIRESSE, GERARD DE, the elder, born at Liège in 1640, buried at Amsterdam, July 28, 1711. Dutch school; history and allegory painter, pupil of his father, Renier de Lairesse, and of Bartholet Flemael, but formed himself chiefly after Nicolas Poussin, whence sometimes called the Dutch Poussin. Emigrated early to Holland, and lived successively at Bois-le-Duc, Utrecht, The Hague (where mentioned as member of the guild in 1684), and Amsterdam; having become blind in 1690, he gathered around him a circle of artists and patrons of art, to whom he communicated his ideas; thus originated the work published by his son, "Het Groot Schilderboek." His three brothers, Ernst, Jakob, and Jan, were all painters, and his sons, Abraham, Gerard, and Jan, were his pupils and imitators. Works: Institution of the Eucharist, Cleopatra landing at Tarsus, Dance of Children, Choice of Hercules, Louvre; Two Allegories, Mars, Venus and Cupid (2), Diana and Endymion, Seleucus ceding his Wife and Sceptre to Antiochus, Amsterdam Museum; Death of Pyrrhus, Brussels Museum; Achilles recognized by Ulysses, Bacchus consoling Ariadne, Apotheosis of William III., Hague Museum; Bacchus and Pomona with Nymphs, Basle Museum; Bacchanale, Musée Rath, Geneva; Achilles among Daughters of Lycomedes, Venus Mourning, Dancing Children, Smithy of Vulcan, Bacchanal, Ulysses and Calypso, Ariadne and Bacchus, Rape of Sabines, Brunswick Gallery; Baptism of Achilles, Satyr and Nymphs, Berlin Museum; Achilles dragging the Body of Hector, Bacchus with Bacchantes, Death of Germanicus, Male Portrait, Cassel Gallery; Alexander and Roxana, Jeroboam's Pagan Altar, Copenhagen Gallery; Adoration of the Magi, Darmstadt Museum; Apollo and the Muses on Parnassus, Festival of Priapus, Fauns in a Landscape, Dresden Museum; Allegorical Representations of an Artist's Life (2), Old Pinakothek, Munich; Woman and Four Children, Priestess Offering, Hermitage, St. Petersburg; Dido caressing Cupid in the Guise of Ascanius, Ulysses and the Sirens, Minerva restoring to Ulysses his Form, Solomon offering to the Idols, Artist's Portrait, Schleissheim Gallery; Seleucus ceding his Wife and Throne to Antiochus Soter (1673, replicas in Carlsruhe and Oldenburg Galleries), Hunting Booty of Diana, Satyrs and Nymphs in Jolly Combat (1687), Children's Scene in Italian Park, Children's Round-Dance, Schwerin Gallery; Venus and Cupid, Stuttgart Museum; Artillery Post, Soldiers and Women Carousing, Neptune and Amphitrite

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received by Cybele, Museum, Vienna; Allegory, Liechtenstein Gallery, ib.; Portrait of Himself, Uffizi, Florence; others in Augsburg Gallery.—Ch. Blanc, École hollandaise; Fétis, Les Artistes belges à l'étranger, i. 167; Michiels, x. 184; Immerzeel, ii. 150; Kramm, iii. 932; Kugler (Crowe), ii. 320; Riegel, Beiträge, ii. 307.

LAIS CORINTHIACA, Hans *Holbein*, the younger, Basle Museum; wood, H. 1 ft. 2 in. × 10 in.; inscribed Lais Corinthiaca, 1526. Portrait of a young woman, Dorothea Offenburg, half-length, elegantly clad, as Lais. From Auerbach Collection. Engraved by Frederic Weber. The same lady figures also as Venus in another picture by Holbein in the Basle Museum.—Woltmann, Holbein, ii. 100; Mantz, Holbein, 188.

LAKE GEORGE, John Frederick *Kensett*, Morris K. Jesup, New York; canvas, H. 4 ft. × 6 ft. At right, an open foreground of rocks, with a fallen tree; in background, high hills; and between, the placid lake, with wooded islands and steep forest-clad headlands.—Philadelphia Exhibition, 1876.

L'ALLEMAND, FRITZ, born at Hanau in 1812, died in Vienna, Sept. 20, 1866. Battle and military genre painter, pupil of the Vienna Academy. Attracted general attention in 1840 by an episode from the Spanish guerilla-war, and was encouraged by numerous orders from the court and the nobility to treat the same class of subjects. Was appointed professor at the Vienna Academy before 1865. Works: Skirmish near Znaim; Scenes from Radetzky's Campaign in 1849; Archduke Charles at Stockach; Skirmishes near Oberselk; Oeversee and Veile in 1864; Banquet at Schönbrunn; Banquet of Representatives of the Army in Schönbrunn Park. —Allgem. d. Biogr., xvii. 530; Kunst-Chronik, i. 142; Wurzbach, xiv. 13.

L'ALLEMAND, SIGMUND, born in Vienna, March 8, 1840. Battle and genre painter, nephew and pupil of Fritz, and scholar of Vienna Academy under Ruben; exhibited his first important works in 1864, after the Schleswig-Holstein campaign, in which he had taken part. He also followed the Austrian army to Italy in 1866. Medals: Paris, 2d class, 1867, 1878. Member of Vienna Academy. Works: Storming of the Königsberg, Battle at Oeversee (1864); Victory of the Austrians at Kollin (1867); Battle of Caldiero; Scenes from Italian Campaign of 1859; Battle of Custozza in 1866; Mute Cry for Help; Equestrian Portrait of General Laudon (1878); Victory at Martinestie in 1789 (1879).—Müller, 9; Wurzbach, xiv. 15.

LAMBDIN, GEORGE COCHRAN, born at Pittsburgh, Pa., in 1830. Portrait, genre, and flower painter, studied with his father, J. R. Lambdin, portrait painter, and then in Munich and Paris. Professional life spent in Philadelphia, with the exception of two years (1868–70) in New York. Elected N.A. in 1868. Works: Our Sweetest Songs are those which tell of Saddest Thoughts (1858); Dead Wife (1867); Twilight Reverie; Happy Mornings of Life and of May, Mrs. Joseph Harrison, Philadelphia; Ask me no more; Little Knitter; June Roses (1880); Willow Seat (1881); La Pactole and La France, Roses (1882); As Far as Angels Ken, Viva (1884); Pink and Yellow Roses (1885); Hesperus (1886).—Tuckerman, 450.

LAMBERT, GEORGE, born in Kent in 1710, died in London, Nov. 30, 1765. Pupil of William Hassel and of John Wooton; painted landscapes chiefly, after the manner of Gaspar Poussin. Some of his figures are attributed to Hogarth, of whom he was a convivial friend. Lambert was first president of the Society of Artists, and founder of the Beefsteak Club. With Scott, painted six large pictures of Eastern settlements that were in the India House.—Redgrave; Taylor, Fine Arts, ii. 94.

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LAMBERT, LOUIS EUGÈNE, born in Paris, September 25, 1825. Genre and animal painter, pupil of Delacroix; especially noted as a careful and humorous painter of cats and dogs. Medals: 1865, 1866, 1870; 3d class, 1878; L. of Honour, 1874. Works: Stable (1852); In the Curtain, Rabbits (1855); Dead Nature, Expiation, Cat and Parrot (1857); Hunting-Dogs (1859); Remedy Worse than the Disease, Market in a Small Town (1861); Market (1863); Drinking-Place, Hunting (1864); Fox-Terrier, Clock is Too Fast (1865); Relays of Hunting-Horses (1866); Fire-Place for the Guard, Envied Spot (1867); Coming Storm, Thief scaling the Wall (1868); Masters of the House (1869); Cat and Kittens, Antechamber (1870); Covetousness, Fallen Greatness (1872); Let us Drink, Interrupted Sleep (1873); Temporary Installation, Meal-Time (1874); The Enemy, Parcel (1875); At Home (1876); During Service (1877); Richelieu's Cats, Fallen Greatness (1878); Strand at Villerville (1879); Evening in the Marshes, Low Tide (1880); Banks of the Somme (1883); Duck-Hunter's Hut by Moonlight (1884); Banks at Pont-de-l'Arche, Ash-Tree at Mutrécy (1885); Feline Family, Miss C. L. Wolfe, New York; Cat and Kittens, M. K. Jesup, ib.; Cats, Fletcher Harper, ib.; Kittens Playing, Charles Stewart Smith, ib. —Bellier, i. 889; Montrosier, i.

LAMBINET, ÉMILE, born at Versailles, Jan. 13, 1815, died at Bougival, Jan. 1, 1878. Landscape painter, pupil at first of Boiselier, later of Drolling and of Horace Vernet. Medals: 3d class, 1843; 2d class, 1853, 1857; L. of Honour, 1867. Visited the East, Algeria, and Holland. Works: View of Senlisse (1833); do. (1836), Cambrai Museum; View in Dauphiny (1837); Valley of Cherreuse (1839); Banks of Gardon (1840), Avignon Museum; The Torrent (1843); Cemetery of the Dwarf Palms (1846); Women Bathing (1849), Amiens Museum; Autumn Morning (1850), Montpellier Museum; Plain of Malvoisin (1853); Road in a Hollow, Under the Trees (1855); In the Month of May, Environs of Delft (1857); In the Fields (1859); Banks of the Seine at Bougival, River Veules (1861); Village in Normandy (1863); Autumn at St. Marc-la-Bruyère, Morning at Yvré-l'Evêque (1864); Course of the Yvetta (1865), Besançon Museum; River under the Trees (1866); Dock at Dieppe, The Valley of Arques (1868); Coast of Normandy (1869); Oak at Yvré-l'Evêque, Lock at Bougival (1870); Slopes of Jonchère at Bougival (1872); Pond in Woods in November (1873); Seine at Bougival, Normandy Pasture, Country in Autumn (1874); Bluff at Croissy (1875); Summer, The Bas-Prunay (1876); Village of Quinéville (1877); Noon, H. R. Bishop, New York; Landscapes, H. V. Newcomb, ib., J. T. Martin, Brooklyn, E. B. Warren, Philadelphia, Fairman Rogers, ib.; Flowers of May, Mrs. Joseph Harrison, ib.; Landscape with Figures, T. Wigglesworth, Boston; Mill Stream, J. W. McCoy, Baltimore; Boy Fishers, Charles Parsons, St. Louis; Landscape (1865), Seney sale, New York.—Bellier, i. 890; Fine Arts Quarterly Rev., i. 253; Larousse; Jarves, Art Thoughts.

LAMBRECHTS, JAN BAPTIST, born at Antwerp, baptized Feb. 28, 1680, died probably in Germany, after 1731. Flemish school; genre painter, self-taught; went in 1703 to Lille, and returned in 1709, when he became master of the guild; left Antwerp in 1731 and probably went to Germany, where most of his works are to be found. Works: Peasant Family at Dinner, Augsburg Gallery; Men and Women Drinking, do. assembled before a House, Brunswick Museum; Men and Women before Tavern, Gotha Museum; Tavern Interiors (2), Germanic Museum, Nuremberg; Peasants around Table before Inn, Liechtenstein Gallery, Vienna; Family Conversations (2), Uffizi, Florence; Young Man and Wife before Dish with Dessert, Man and Wife by a Barrel, Three Men at Table Drinking, Man and Wife in Kitchen, Stockholm Museum. —Van den Branden, 1201.

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LAMBRON DES PILTIÈRES, ALBERT, born at Saint-Calais (Sarthe), May 13, 1836. History and genre painter, pupil of Flandrin and Gleyre; aims at attracting the public by peculiar, bizarre subjects, treated with great talent, humour, and technical skill. Works: A Flâneur (1859); Ash Wednesday, Reunion of Friends (1861); Deception (1864); Madonna (1865), Angers Museum; An Execution (1866); Clown, Difference (1868); Cupid and the Widow (1869); Clown and Dwarf (1872); Sea Swallow, The Victor, Bazile (1875).

LAMBTON, MASTER, Sir Thomas *Lawrence*, Earl of Durham. Son of J. G. Lambton, Lord Durham; full-length, seated on the rocky edge of a precipice, overlooking a landscape. Royal Academy, 1825. Engraved by S. Cousins (1827), G. H. Phillips (1839). —Gower, 45, 73.

Master Lambton, Sir Thomas Lawrence, Earl of Durham.

LAMEN (Laenen), CHRISTOFFEL JACOB VAN DER, born at Antwerp or Brussels about 1615, died at Antwerp shortly after Sept. 22, 1651. Flemish school; genre painter, son and pupil of Jacob van der Lamen (born in 1584); master of the guild at Antwerp in 1636. When not signed, his pictures usually pass under the names of Jan le Ducq and Palamedes, as in the museums of Darmstadt, Frankfort, Gotha, and Meiningen. His best are in Italy. Works: Musical Party, Game of Tric-Trac, Young Man's Portrait, Th. van Lerius, Antwerp; Game of Tric-Trac, Dunkirk Museum; Company of Ladies and Gentlemen at Play, Lille Museum; Soldiers and Women carousing, Madrid Museum; Ladies and Gentlemen dancing, Gotha Museum; Card Players, Hanover Gallery; do. Liechtenstein Gallery, Vienna; Soldiers and Women carousing, Madrid Museum; Conversation-pieces (8), Mansi Collection, Lucca; Married Couple plundered by Robbers, and another (both attributed to Rubens), Palazzo Corsini, Rome.—Bode, Studien, 172; Rooses (Reber), 383; Van den Branden, 1009; Van Lerius, Artistes Anversois, ii. 365.

LAMI, LOUIS EUGÈNE, born in Paris, Jan. 12, 1800. History and genre painter, pupil of Gros and Horace Vernet. Gained his first laurels as a water-colour painter of scenes in fashionable life; has since painted historical subjects and pictures of life in Russia. Medals: 2d class, 1865; L. of Honour, 1837; Officer, 1862. Works: Studies of Horses, Battle of Puerto de Miravento (1824), Versailles Museum; Battle of Tramaced (1827); Fight in the Balkan; Charles I. receiving a Rose when on his Way to Prison (1831); Skirmish at Claye (1831), Versailles Museum; Manœuvres at Coronation of Nicholas I. (1827); Racing to Church; Muscovite Courage (1834); Masqueraders in a Wagon (1836); Battle of Hondscoote, 1793 (1836), Lille Museum; do. (1838), and Fight in Defiles of the Argonne (1835), Battle of Wattignies, Taking of Maestricht—1794 (1837), Surrender of Antwerp—1832 (1838), Versailles Museum; Reception at St. James's (1853); Ball at the Tuileries;

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Race at Chantilly; Capture of Constantine; Review of Chasseurs; Ball at the Opera (1846); Battle of the Alma (1855, bought by State); Fête at Versailles on Visit of Queen Victoria (1855); Via Novissima in Genoa (1855); Supper in Salle de Spectacle at Versailles (1857), Church Interior, Luxembourg Museum; Abdication of Mary Stuart (1867); Last Auto da-Fé in Madrid in 1670 (1873); Knox preaching before Mary Queen of Scots (1877); Four pictures from History of Charles IX. (1878); Seven water-colours, Hertford House, London, Sir Richard Wallace.—Bellier, i. 891; Bitard, 763; Müller, 317.

LAMME, ARIE JOHANNES, born at Dordrecht, Sept. 27, 1812. Genre painter, son and pupil of Arnoldus (died, Rotterdam, 1856); then studied in Paris under his cousins, Ary and Henry Scheffer. Gold medals: Rotterdam, 1836; Paris, 1845. Works: Family Scene from 16th Century (1836); Jacob Simonsz de Ryck returning from Spanish Captivity; Patriotism of Adriaan van der Werff; Guard-Room in 17th Century; Dangerous Post; Old Dutch Interior (1845); Surprise of Spanish Post; The Water-Gueux at Dordrecht on June 25, 1572; Prince Willem proclaimed Stadtholder; Maximilian van Egmont taking Leave of his Family; Ruwaard de Wit compelled to annul Edict (1853); Mme. de Montigny begging Ann of Austria for her Husband's Life (1854); Interior of Ary Scheffer's Studio, C. C. Perkins, Boston.—Immerzeel, ii. 154; Kramm, iii. 939.

LAMORINIÈRE, FRANÇOIS, born in Antwerp, April 28, 1828. Landscape painter, pupil of Antwerp Academy; studied much from nature. Medals in Brussels (1857), Vienna (1873), Paris (1878); Order of Leopold (1860); Officer (1869); Commander Order of Francis Joseph of Austria. Honorary member of Rotterdam (1864) and Prague (1877) Academies. Studio in Antwerp, and professor at the Academy since 1885. Works: View near Spaa, View near Edeghem, Brussels Museum; Rocky Landscape (1853), Ghent Museum; Interior of Burnham Forest; English Snow Landscape; Summer Landscape near Antwerp; Swamp; Morning in the Ardennes; First Autumn Days (1878); Isle of Walcheren (1878), Antwerp Museum; Solitude (1878); Wartburg near Eisenach; Four Seasons.—Meyer, Conv. Lex., xvii. 526; Müller, 318.

LAMPI, JOHANN BAPTIST, Ritter von, the elder, born at Romeno, Tyrol, Dec. 31, 1751, died in Vienna, Feb. 11, 1830. Portrait painter, first instructed by his father, a village painter, then from 1768 pupil of Unterberger in Salzburg, and from 1771 of Lorenzi in Verona, where he became a member of the Academy. After his return home settled in Trent, became renowned for his portraits, was called to Vienna in 1783, and was made professor and councillor of the Academy in 1786. The following year he painted in Warsaw the royal family of Poland, and in 1791 in St. Petersburg Catherine II. and the whole imperial family. He returned to Vienna in 1798 and was knighted. During the French invasion in 1805 he did much towards the preservation of paintings and other objects of art. Honorary member of the St. Petersburg and Stockholm Academies. Works: Young Lady Artist, Darmstadt Museum; Little Girl feeding Bird, Fürstenberg Gallery, Donaueschingen; Artist's and another Male Portrait, Ferdinandeum, Innsbruck; Artist's Portrait, Vienna Museum; Portraits of Archduchesses Elizabeth and Maria Anna, of Counts Enzenberg and Auersperg, of Joseph II. (1784), Vienna Academy; Emperor Francis I.; King of Sweden; Canova; Prince Kaunitz; Baron von Sperger; Lucretia and Tarquin; Flight of the Vestal Virgins from Rome. His two sons, Johann Baptist (1775–1837) and Franz (1783–1852), also attained to considerable reputation, the former as a portrait painter, the latter as marine and landscape painter. Portraits by the former, of Canova and Field-Marshal Prince Johann Liechtenstein, are in the Liechtenstein Gallery, Vienna.—Allgem. d. Biogr., xvii. 580; Wurzbach, xiv. 57.

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LANA, LUDOVICO, born at Modena (or at Codigoro, near Ferrara?) in 1597, died in Rome (or at Modena?) in 1646. History painter, pupil at Ferrara of Scarsellino, and at Bologna of Guercino; afterwards became director of Modena Academy. Works: Death of Clorinda, Madonna, Death of Abel, Erminia dismounted presents herself to Old Man who is listening to Children's Singing, Figures of Saints (2), Galleria Estense, Modena; Delivery of Modena from the Plague, Chiesa nuova, ib.; Death of Clorinda, Turin Gallery.—Laderchi.

LANCE, GEORGE, born at Little Easton, March 24, 1802, died near Birkenhead, June 18, 1864. Still-life and history painter, pupil of Benjamin Haydon; especially noted for painting fruit and flowers. First exhibited in 1828. Works: The Brothers (1837); Gil Blas (1839); May I have this? (1840); The Ballad (1841); The Microscope (1842); Village Coquette (1843); Maréchal Duc de Biron (1845); Preparations for a Banquet (1846); From the Garden and from the Lake (1847); The Blonde and the Brunette (1851); The Seneschal (1852); Harold (1855); Fair Italy (1857); A Sunny Bank (1861); Gleam of Sunshine (1862); Basket of Fruit, Red Cap, Fruit, National Gallery, London.—Redgrave; Cat. Nat. Gal.; Art Journal (1857), 305.

LANCHARES, ANTONIO DE, born in Madrid in 1586, died there in 1658. Spanish school; history painter, the most noteworthy pupil of Patricio Caxes; was employed to paint for the Jesuits' convent at Madrid, and for the Carthusians of Paular, and, according to Cean Bermudez, who saw his pictures, ranks among the best painters of Spain.—Stirling, ii. 691.

LANCRENON, JOSEPH FERDINAND, born at Lods (Doubs), March 17, 1794, died in Besançon, Aug. 5, 1874. Genre painter, pupil of Girodet-Trioson. Custodian of the Besançon Museum, and corresponding member of the French Institute. Medals: 1st class, 1817; L of Honour, 1860. Works: Tobias restoring his Father's Sight (1817), Besançon Museum; Male Portrait, ib.; Apotheosis of St. Geneviève (1827), St. Laurent, Paris; Peace, Justice, Abundance; The River Scamander (1824), Amiens Museum; Alpheus and Arethusa (1831); Child playing with a Dog (1845).—Bellier, i. 895.

LANCRET, NICOLAS, born in Paris, Jan. 22, 1690, died there, Sept. 14, 1743. French school; genre painter, pupil of Dulin (1669–1748) and Gillot; formed himself chiefly after Watteau, who broke with him in 1719 when both were admitted to the Academy. The pictures of the two masters are often confounded from similarity of subject and treatment, though Watteau is far the greater artist. Works: Spring-Time, Summer, Autumn, Winter, Gascon Punished (1738), Actors of the Théâtre Italien, The Cage, Turtle-Doves, Bird's Nest, Gallant Conversation, Louvre; Italian Repast; Blind Man's Buff; Mlles. Sallé and Camargo—Danseuses performing in a Garden; The Maid Justified; The Five Senses; Amorous Turk; Beautiful Greek; Mill of Quiquengrogne, The Ages, The Elements, Women Bathing, Rouen Museum; Wedding Dance, Wedding Feast, Summer, Winter, Angers Museum; Landscape with Figures, Fontainebleau; Game of Four Coins, Minuet, Besançon Museum; Walk in Garden of Marly, Rustic Scene, Bordeaux Museum; Masked Ball, Arrival of a Lady, Portrait of the Danseuse Camargo, Two Cavaliers offering Flowers to Ladies, Nantes Museum; Ham Breakfast, Orléans Museum; Promenade at Longchamps, Perpignan Museum; Turtle-Doves' Nest, Valenciennes Museum; Arcadian Scene in a Landscape, Berlin Museum; Dancing in the Open Air, Two similar Subjects, Dresden Museum; Social Gathering in a Park, Schleissheim Gallery; do., Schwerin Gallery; Musical Assembly

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in a Garden, Love Couples with Birds' Nests, Girls Bathing, Kitchen Interior, Similar Subject, Hermitage, St. Petersburg; Infancy, Youth, Manhood, Age, National Gallery, London; and many in private collections in England and France.—Bellier, i. 895; Ch. Blanc, École française; Dohme, 3; Houssaye, Gal. du xviii. Siècle, i. 263; Jal, 734; Larousse; Lejeune, Guide, i. 219; Villot, Cat. Louvre; Wedmore, 183; Wurzbach, 24.

LANDELLE, CHARLES, born at Laval (Mayenne), June 2, 1821. Genre painter, pupil of Delaroche and of Ary Scheffer, whom he vainly tried to approach in depth of expression. Executed decorative works in the Elysée Palace and in St. Sulpice, Paris, and painted many portraits. Medals: 3d class, 1842; 2d class, 1845; 1st class, 1848; 3d class, 1855; L. of Honour, 1855. Works: Fra Angelico (1842); Elegy, Charity (1844); Virgin and Holy Women at Tomb (bought by State); Fleurette abandoned by Henry IV. (1845); Little Gypsies (1846); Young Egyptian Woman (1847); St. Cecilia (1848); The Republic (1849); Christ with St. Peter and St. John, St. Veronica (1850), Pau Museum; The Antiquary; Beatitudes (1852), Laval Museum; Renaissance (1853), Louvre; The Virgin Resting (1855), St. Germain l'Auxerrois, Paris; Jewess of Tangiers; Armenian Woman, Finland Girl (1857), M. Achille Fould; Portrait of Admiral Baudin (1857), Versailles Museum; Presentiment of the Virgin (1859), Luxembourg Museum; Girl with Birds (1859); Emperor and Empress at Glass Works of St. Gobain; Captive Jewesses in Babylon (1861), Montauban Museum; Procession of the Cross at Brest (1861); Idleness (1863); Awakening (1864); Meditation (1865); Armenian Woman, Fellah Woman, Prison in Tangiers, Child of Aïsaoui (1867); Moorish Woman (1868); Mountaineer of Aragon (1869); Velleda (1870); The Almeh (1872); Samaritan Woman, Young Servian Gypsy (1873), Nantes Museum; Revery at Sixteen (1874); Angel of Purity, Angel of Grief (1875); Salmacis (1877); Ismenis (1878); Messenger of Storms, Siren (1879); Nymph of Fontana, Venetian Woman (1880); Woman of Siloam in Jerusalem, Young Fellah Woman in Cairo (1881); Naiad, Woman of Boghari (1882); Woman of Bethlehem, Carpet Bazaar, Cairo (1883); Country of Golden Fruit (1884); Modern Law, Little Orphan Girl (1885); Roman Girl, Virlandese Girl, Circassian Girl, Robert Hoe, New York; Angel's Watch, Israel Corse, ib.; Dolce far niente, C. P. Huntington, ib.; Greek Girl, G. T. Martin, Brooklyn; Egyptian Fellah Girl, C. H. Wolff, Philadelphia; Neapolitan Girl, W. B. Bement, ib.; Paul and Virginia, B. Wall, Providence; Egyptian Girl of Thebes, J. W. Garrett, Baltimore.—Bellier, i. 896; Bitard, 765; Revue des Deux Mondes, June, 1871; Gaz. des B. Arts (1878), xvii. 156; Larousse; Hamerton, Painting in France, 62; Meyer, Gesch., 367, 389.

LANDI, GASPARO, Cavaliere, born at Piacenza in 1756, died in Rome, Feb. 24, 1830. History and portrait painter, pupil in Rome of Pompeo Battoni and Corvi, and studied the great masters of the 16th century, acquiring a certain purity of style and excellent colouring. Won the first prize at the Academy of Parma in 1781; at an early age became director of the section for painting in the Academy of San Luca in Rome, and in 1817 president. He is looked upon as one of the founders of modern Italian painting, and is famous for his portraits, especially that of Canova. Works: The Three Marys at the Tomb of Christ, Palazzo Pitti, Florence; Burial of the Virgin, Assumption, Piacenza Cathedral; Tobias and Sarah; Christ at Golgotha; Œdipus in Colonos; Mary Stuart leaving France; Portrait of Canova, Bergamo Gallery; The Three Marys at the Sepulchre, Florence Academy.—Goethe, Winkelmann, ii. 154; Nouv. Biog. univ., xxix. 348.

LANDO, LORENZ DI. See *Vecchietta*.

LANDON, CHARLES PAUL, born at Nonant (Orne) in 1760, died in Paris, March

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5, 1826. Genre painter, pupil of Regnault; won the grand prix in 1792, and studied in Rome for five years; was a better colourist than draughtsman. He was painter to the Duc de Berri, corresponding member of the Institute, custodian of the Louvre Gallery, and knight of the L. of Honour. Published "Annales du Musée" (29 vols., 1801–17), "Vies et Œuvres des Peintres les plus Célèbres" (22 vols., 1803–17), and other works. Works: Eleazer refusing to eat Forbidden Meat (1792); Mother's Lesson, Pastoral (1800); Virginia Bathing (1801); Leda with Castor and Pollux (1806), Louvre; Venus and Cupid (1810); Paul and Virginia (1812); Dædalus and Icarus.—Bellier, i. 896; Biogr. univ., Supplement; Villot, Cat. Louvre; Larousse.

LANDSEER, CHARLES, born in 1799, died in London, July 22, 1879. History painter, son and pupil of John Landseer, engraver (1769–1852), and elder brother of Sir Edwin Henry Landseer; student also with Haydon and in schools of Royal Academy; exhibited at Royal Academy his Dorothea in 1828; became A.R.A. in 1837 and R.A. in 1845, and keeper in 1851. Works: Clarissa Harlowe in the Sponging-House (1833), Bloodhound Bitch and Pups, Pillaging a Jew's House in Reign of Richard I., Sacking of Basing House, National Gallery; Cromwell at Naseby, 1645, National Gallery, Berlin; Eve of Battle of Edgehill (1845).—Cat. Nat. Gal. and Royal Acad.; Sandby, ii. 176.

LANDSEER, Sir EDWIN HENRY, born in London, March 7, 1802, died there, Oct. 1, 1873. Animal painter, third son and pupil of John Landseer, engraver; began to draw animals when very young, some of his sketches, made when five, seven, and ten years old, being preserved at South Kensington. When fourteen he became a student of the Royal Academy, and exhibited the next year Heads of a Pointer Bitch and Puppy. He soon won an unrivalled reputation as an animal painter, and became A.R.A. in 1826 and R.A. in 1830. In 1850 he was knighted, and in 1855 received at the French Exhibition the large gold medal, and in 1873 the medal at the Vienna Exhibition. Works: Dogs Fighting (1819); St. Gothard Dogs finding Traveller in Snow (1820); Two Dogs, Dog and the Shadow (1822); Sancho Panza and Dapple (1824); Highland Breakfast, Suspense (1834), Drover's Departure (1835), *Jack* in Office (1833), Comical Dogs, Old *Shepherd's* Chief Mourner (1837), and others, South Kensington Museum; *Cat's* Paw (1824); *Chevy-Chace* (1826), Duke of Bedford; *Return* from Deer-Stalking (1827), Windsor Castle; Monkey who had seen the World (1828); Illicit Whiskey-Still (1829), Highland Music (1830), *Low* Life, High Life (1831), Hunted Stag (1833), Sleeping Bloodhound (1835), *Dignity* and Impudence (1839), Defeat of Comus (1843), Shoeing (1844), King Charles Spaniels (1845), *Peace* (1846), *War* (1846), Alexander and Diogenes (1848), Dialogue at Waterloo (1850), *Maid* and Magpie (1858), National Gallery, London; Poachers Deer-Stalking (1831), Hermon sale (1882), £840; Sir Walter *Scott* and his Dogs (1833); *Bolton* Abbey in Olden Time (1834); *Return* from Hawking (1837); *Life's* in the Old Dog yet (1838); Van Amburgh (1839); Laying down the Law (1840); Otter and Salmon (1842); *Otter* Speared (1844); Shepherd's Prayer (1845); *Monarch* of the Glen, *Titania* and Bottom (1851); Children of the Mist (1853); Rough and Ready, Uncle Tom and Wife, *Braemar* (1857), C. F. H. Bolckow; Deer-Stalking (1858); Doubtful Crumbs

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(1859); Flood in the Highlands (1860); Scenes in Highland Deer Forest, The Shrew Tamed (1861); *Well*-Bred Sitters, Piper and Pair of Nut-Crackers (1864); The Connoisseurs, Prosperity, Adversity (1865); Lady Godiva's Prayer, Odds and Ends, The Chase (1866); Her Majesty at Osborne, Wild Cattle of Chillingham (1867); Rent Day in Wilderness (1868); Swannery invaded by Eagles, Study of a Lion (1869); Queen meeting Prince Albert on Return from Deer-Stalking, Doctor's Visit to Poor Relations at Zoölogical Gardens (1870); Baptismal Font, Lion and the Lamb (1872); Tracker, Sketch of the Queen (unfinished, 1873); *Man* Proposes but God Disposes, Holloway Institute, Egham, near London; Stag at Bay, Lord Godolphin; Dogs and Duck, ex-Governor E. D. Morgan, New York; After the Chase, W. H. Vanderbilt Collection, ib. More than three hundred engravings have been made after his works. He designed the four colossal lions at the base of Nelson's column, Trafalgar Square, London.—Graves, Cat. of Works of Sir E. Landseer, (London, 1875); Redgrave; Cat. Nat. Gal.; Fraser's Mag., July, 1856; Stephens, Early Works of L. (London, 1869); do., Sir E. L. (London, 1880); Sandby, ii. 143; Portfolio (1871), 165; Athenæum, Oct., 1873, 440; Illustr. Zeitg. (1873), ii. 327; Zeitsch. f. b. K., x. 129, 163.

LANFRANCO, GIOVANNI, Cavaliere, born in Parma in 1580 or 1581, died in Rome, Nov. 29, 1647. Roman school; pupil of Agostino Carracci, then at Ferrara; on his master's death (1601) he went to Rome and assisted Annibale Carracci, from whose designs he executed frescos in the Palazzo Farnese. Among his earliest original works are the Assumption, in a chapel of S. Agostino (which gave him reputation), and a Virgin in the Clouds with Saints (1621–25), cupola of S. Andrea della Valle. This work had been promised to Domenichino, who had already painted the walls, and Lanfranco was thus brought into direct competition with that great artist. In 1631 he went to Naples and executed works in the Gesù, now destroyed, and in other churches, remaining there until 1646, when he returned to Rome. Among his best pictures are St. Louis feeding the Poor, Venice Academy, and Liberation of St. Peter, Palazzo Colonna, Rome. Other works in public galleries: Mary Magdalen, St. Peter in Tears, do. with Book and Keys, Artist's Portrait, Uffizi, Florence; Assumption, Ecstasy of S. Margherita da Cortona, Palazzo Pitti, ib.; The Virgin with Christ liberating a Soul, Virgin in the Clouds and Saints, Satan enchained by Angels, Repose in Egypt, St. Jerome roused by Trumpet of Last Judgment, Infant Christ adored by Saints, Naples Museum; History of Moses, Last Supper, Quirinal, Rome; Hagar in the Desert, St. Peter, Separation of SS. Peter and Paul, Coronation of the Virgin, Louvre, Paris; St. John Baptist, Amsterdam Museum; Jacob's Dream, Basle Museum; Mary Magdalen, Berlin Museum; St. Paul in Malta throwing the Adder into the Fire, Cassel Gallery; Cimon nursed by his Daughter Pero, Darmstadt Museum; Peter Penitent, Four Old Sorcerers, Dresden Museum; The Angel showing to Hagar the Spring, Mater Dolorosa, Christ on Mount of Olives, Old Pinakothek, Munich; Madonna appearing to Hermits, Vienna Museum; Obsequies of Julius Cæsar, Roman Soldiers receiving Crowns, Banquet of Patricians, Roman Mock Sea-Fight, The Auspices, Madrid Museum.—Ch. Blanc, École ombrienne; Burckhardt, 764, 794, 798; Baldinucci, iv. 448.

LANG, HEINRICH, born at Ratisbon, April 24, 1838. Horse painter, pupil of the Munich Academy under Friedrich Voltz; visited the studs of Würtemberg and military

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pageants; spent eight years (1860–68) in Hungary, the Danubian principalities, and in Paris; took part in the campaign of 1870–71. Works: Hungarian Inn (1861); Horses in the Rushes (1865); Csikos driving Horses back to the Herd (1865); Race-Course of Longchamps (1867); Hussar-Patrol, Steeple-Chase, Transportation of Horses (1868); Hungarian Market-Scene, Attack of Brigade Bredow in Battle of Vionville, Battle of Sedan (1872); Episode in Battle of Wörth (1875); Bay of Galata; Second Bavarian Army Corps crossing the Seine at Corbeil (1885); Catching Wild Horses in Hungarian Puszta, Dresden Museum.—Müller, 319.

LANG, LOUIS, born at Waldsee, Würtemberg, March 29, 1814. Portrait and figure painter; studied in Paris and Stuttgart in 1834; went to America in 1838, and has since lived in New York, making frequent visits for study to Venice, Rome, Florence, and Paris. Elected N.A. in 1832. Works: Asleep in Prayer (1869); Old Mill at Greenwich, Conn. (1870); Blind Nydia, Jephthah's Daughter (1871); Cinderella, Cleopatra (1875); Landing of Market-Boat at Capri (1876); Mary Stuart distributing Gifts, Maid of Saragossa, R. L. Stuart Collection, New York; Country Girl, Museum, ib.; Fresh Cherries, Neapolitan Fisher Family (1878); Romeo and Juliet (1882).—Tuckerman, 434.

LANGE, JAN. See *Bockhorst*.

LANGE, JULIUS, born in Darmstadt, Aug. 17, 1817, died in Munich, June 25, 1878. Landscape painter, pupil of the Munich Academy in 1834, then from 1835 of Schirmer in Düsseldorf. In 1840 he was attracted to Munich again by Rottmann, and soon became a favourite for his mountain landscapes. In 1854 he visited Upper Italy, where he painted studies for the Venice Academy and two large pictures for the Milan Academy, and was made a member of both institutions. Numerous orders from King Max induced him to return to Bavaria in 1858. He was appointed court-painter by Louis II. in 1867. Works: Village in Forest (1840); Wood in Evening Light; View in the Ramsau; Morning on the Alp (1848); Partenkirchen (1858); Landscape in North Italy (1860), Darmstadt Museum; Castle Kolovrat in Bohemia, Stuttgart Museum; View near Dachau (1869); Morning Landscape; Zugspitze; Part of Gosau Lake (2, 1865), View near Partenkirchen (1871), New Pinakothek, Munich; Seven Idyls from Amper, Föring on the Isar (1874).—Allgem. d. Biogr., xvii. 644; Kunst-Chronik, xiii. 687; Reber, ii. 290; Regnet, ii. 1.

LANGE-PIER. See *Aertzen*.

LANGENDYCK, DIRK, born in Rotterdam, March 8, 1748, died there, Dec. 15, 1805. Painter of battles and marine pieces, pupil of D. A. Bisschop. His pictures are rich in composition, of striking effect, and well drawn. Works: A Camp, Cavalry Fight, Wounded General, Rotterdam Museum.—Immerzeel, ii. 156; Kramm, iii. 945.

LANGENHÖFFEL, JOHANN FRIEDRICH, born at Düsseldorf in 1750, died in Vienna, Dec. 31, 1807. History and portrait painter, pupil of Düsseldorf Academy; became court-painter at Mannheim in 1782, and afterwards director of the gallery in Vienna. Works: Rape of the Sabines (1783); Venus bringing Cupid to Bion, Homer; Calliope with Homer, Mannheim Gallery; Dancing Bacchantes (1796), Acis, Galatea and Polyphemus, Dessau Gallery; Portrait of Queen Augusta Wilhelmina of Bavaria, Schleissheim Gallery.—Wurzbach, xiv. 107; Zeitschr. f. b. K., xiv. 316.

LANGENMANTEL, LUDWIG VON, born on the Michaelsberg, near Kelheim, April 4, 1854. History painter, pupil of Munich Academy and of Piloty; instructed in 1875 the Princess of Anhalt-Dessau. Medal in Munich in 1876. Works: Capture of the Chemist Lavoisier in 1794, Münster Gallery; Three Pictures with Amorettes, Savonarola's Sermon against Prodigality (1879).—Müller, 319; Leixner, D. mod. K., ii. 75.

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LANGER, JOHANN PETER VON, born at Kalkum, near Düsseldorf, in 1756, died in Munich, Aug. 6, 1824. History painter, pupil of the Düsseldorf Academy under Krahe; became professor at the Academy in 1784, director in 1789, and in 1801 director of the Gallery. In 1806 was appointed director of the Munich Academy, which he reorganized. His antiquated school, which was extolled immoderately by his contemporaries, was superseded by that of Cornelius, and subsequently sank into undeserved oblivion. Works: Six scenes from Fable of Psyche; Christ blessing Little Children, Studienkirche, Munich; St. Luke painting Madonna; David before Saul; Philoctetes at Lemnos (1814); Small Family (1817); Cupid consoling Psyche (1820); Christ on Mount of Olives, Lady Jane Grey in the Tower (1823); Nativity, Christ blessing Little Children (sketch for painting in Studienkirche, Munich), Madonna and St. John, Death of Ananias and Sapphira, Expulsion from Paradise, Man about to Write, Chemist reading, Artist's Sons, Artist's Wife, Sons of Spanish Ambassador, Male Portrait, Head Studies (2), Schleissheim Gallery.—Allgem. d. Biogr., xvii. 678; Förster, iv. 168; Kunstbl. (1825), Jan. 6, No. 2; Nagler, Mon., iv. 100.

LANGER, ROBERT VON, born in Düsseldorf in 1783, died at Haidhausen, Munich, Oct. 6, 1846. History painter, son and pupil of Johann Peter, and studied also in Dresden, Berlin, and Cassel; accompanied his father to Paris in 1799, and visited Italy in 1804. Was professor at the newly organized Munich Academy in 1806, secretary-general in 1820, and director-general of the Bavarian picture galleries; member of the Vienna, Ghent, and Antwerp Academies. Works: Christ healing the Lame and Blind; Seven Works of Mercy; Madonna with Saints; Descent from the Cross; Adoration of the Magi, Düsseldorf Gallery; Education of Bacchus, Royal Gallery, Stuttgart; Virgil conducting Dante into the Lower World, Museum, ib.; Great Mythological Cycle of five subjects (fresco), Palace of Duke Maximilian, Munich. — Allgem. d. Biogr., xvii. 679.

LANGETTI, GIOVANNI BATTISTA, born in Genoa in 1635, died in Venice, Sept. 21, 1676. Genoese school; pupil in Rome of Pietro da Cortona, and in Venice of Giovanni Francesco Cassanna; became a good colourist in the Venetian style. Painted some historical pieces, but chiefly portraits, heads of old men, philosophers, and anchorets. Work: Apollo and Marsyas, Dresden Museum.—Lanzi, iii. 277; Ch. Blanc, École génoise.

LANGKO, DIETRICH, born in Hamburg, June 1, 1819. Landscape painter, pupil in Hamburg of Martin and Jakob Gensler; painted at first decorations, then studied after the etchings of Dutch masters. Removed to Munich in 1840. Works: Moonlight Night on the Elbe (1861); View on Chiem Lake, Carf Lake near Königsdorf (1862), Kunsthalle, Hamburg; View near Road to Thalkirchen; The Elbe below Hamburg by Moonlight; Evening Landscape in Bavarian Oberland (1863); View in Isar Valley; Swamp Landscape; Sunset in Moorland.—Meyer, Conv. Lex., xvii. 533; Müller, 320.

LANGLEY, WALTER, born in England; contemporary. Genre painter, water-colours. Member of Institute of Painters in Water-Colours. Works: Wandering Thoughts, For Men must Work and Women must Weep, A Crown of Years, My Little Friend (1883); In Memoriam, Among the Missing (1884); Waiting for the Boats (1885); Fisher's Daughter, Sunny South (1886).

LANGLOIS, JEAN CHARLES, born at Beaumont-en-Auge (Calvados), July 22, 1789, died in Paris, March 24, 1870. Battle painter, pupil of Girodet, Gros, and Horace Vernet. Became a colonel in the army in 1849. Medals: 2d class, 1822; 1st class, 1834; L. of Honour, 1814; Officer, 1832; Commander, 1860. Works: Battle of Larsobispo; Capture of the Great Re-

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doubt of Moskowa; Passage of the Lech in 1796; Cascade of Mt. Dore (1824); Battle of Walls; Passage of the Beresina (1827); Battle of Benouth, Campillo de las Arenas (1827), Versailles Museum; Battle of Navarino, Ministry of Marine; Convent of Mont-Serrat (1831); Battle of Sidi Feruch (1834); Taking of Château de Morée (1836), Battle of Castalla, Battle of Polotsk, Battle of Moskowa (1838), Battle of Smolensk, Interview at Navarino (1839), Battle of Montereau, Battle of Champeaubert (1840), Versailles Museum; Battle of Toulouse (1840); Battle of Polotsk (1838), Arras Museum; Battle of Krasnoë (1841); Battle of Naefels (1842); Battle of Hoff (1849), Versailles Museum; Battle of Wesen (1849); Passage of the Linth (1850); Ruins of Karnac; Capture of Smolensk; Battle of the Moskowa (1855). Also painted several panoramas, such as Battle of Navarino, View of Algiers, Battle of Moscow (1835); Burning of Moscow (1839); Battle of Eylau (1843); Battle of the Pyramids (1849); and Capture of the Malakoff (1858).—Bellier, i. 901; Larousse.

LANGLOIS, JÉRÔME MARTIN, born in Paris, March 11, 1779, died there, Dec. 8, 1838. History painter, pupil, assistant, and imitator of David; won the 2d prix de Rome in 1805 for his Death of Demosthenes, and the grand prix in 1809 for his Priam at the Feet of Achilles. Medals: 2d class, 1817; 1st class, 1819; L. of Honour, 1822; Member of Institute, 1838. Works: Abduction of Dejanira (1813), Angers Museum; Cassandra imploring the Vengeance of Minerva (1817), Diana and Endymion (1822), Louvre; Alexander yielding Campaspe to Apelles (1819), Toulouse Museum; Abbé Sicard teaching the Deaf-Mutes, Asylum for Deaf-Mutes, Paris; St. Hillary writing against the Arians (1822), Cathedral of Bordeaux; Portrait of Bishop Belsunce (1824), Marseilles Museum; Death of Hyrnetho (1827); Portraits of Marshals Bellegarde, Matignon, d'Estrées, Brézé, Versailles Museum.—Bellier, i. 900; Villot, Cat. Louvre; Larousse.

LANGLOIS DE CHÈVREVILLE, LUCIEN THÉOPHILE, born at Mortin (Manche) in 1803, died in Paris in 1845. History painter, pupil of Gros; painted few and generally large pictures of religious subjects. Opened a successful school of painting at Rouen after his return from Italy, and later became director of the Museum at Cherbourg, and professor of drawing in the College at Paris. Works: Apparition of the Virgin, Church of St. Patrick, Rouen; Boy with Melon, Berne Museum.

LANINI, BERNARDINO, born at Vercelli about 1510, died about 1578. Lombardo-Milanese school; pupil and good imitator of Gaudenzio Ferrari; painted chiefly in fresco. An altarpiece, dated 1539, in Church of Borgo-Sesia, is one of his best works. Other examples: Adoration of Magi, Cathedral of Novara; Concert of Angels, St. Martha, and others, Brera, Milan; Sacrifice to Pan, Academy, ib.; Holy Family, Descent from the Cross, Madonna Enthroned, Madonna (1564), Turin Gallery; Holy Family (1543), National Gallery, London.—Ch. Blanc, École milanaise; Lanzi, ii. 503; Lübke, Gesch. ital. Mal., ii. 476.

LANMAN, CHARLES, born at Monroe, Mich., June 14, 1819. Landscape painter, pupil of A. B. Durand; elected A.N.A. in 1842. Lives in Washington; life chiefly devoted to literature. Works: Seaside Sketches, Brookside and Homestead (1880); Morning Fog (1881); Home in the Woods (1881), Corcoran Gallery, Washington; Salmon River in Canada, Upper Potomac (1882); Other Days, Harvest Home (1883); Frontier Home (1884).

LANOUE, FÉLIX HIPPOLYTE, born in Versailles, Oct. 14, 1812, died at Ivry, Jan. 21, 1872. Landscape painter, pupil of V. Bertin, Horace Vernet, and of the École des Beaux Arts; won the 2d prix for landscape in 1837, the grand prix in 1841; went a second time to Italy, as also to Russia and Holland, and returned to Paris a landscape painter of the naturalistic school. Medals: 2d class, 1847, 1861; L. of Honour, 1864.

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Works: The Seine at Rouen (1833); Aqueducts of Buc (1835); Sassenage (1839); Terracina (1844); Etruscan Tombs near Naples (1847); Villa of Hadrian at Tivoli, Souvenirs of the Villa de' Medici (1848); View in Capri (1848), Lisieux Museum; Roman Aqueduct (1850), Avignon Museum; Chigi Palace, Park at The Hague (1852); St. Benedict at Subiaco (1854); Banks of the Neva, View near Nantes (1855); Pine Forest of Gombo (1861), formerly in Luxembourg Museum; Villa Pallavicini, Roman Forum, Woods of Frascati, Villa Conti, View of Mont Janvier (1861); Great Baths of Albano, Excavations on Mt. Palatine, Parasol Pines near the Sea (1863); The Tiber (1864), formerly in Luxembourg Museum; Ruins of Villa of the Quintilii (1864); Château of St. Privat (1865); Pont du Gard (1865), Nimes Museum; Rock of Nazon (1866), Avignon Museum; Ravine of Cannet, Environs of Cannes (1868); View of Ariccia near Rome; Landscape with Figures, Dijon Museum; View in Fontainebleau Forest, Cambrai Museum.—Bellier, i. 903; Larousse.

LANSAC, ÉMILE (FRANÇOIS) DE, born at Tulle (Corrèze), Oct. 1, 1803. History and genre painter, pupil of Langlois and Ary Scheffer; made a special study of horses, and painted several equestrian portraits. Medals: 3d class, 1836; 2d class, 1838. Works: Incident of Missolonghi, Girl at Fountain, Courage of Commandant Daru (1842); Scene from Jean-Jacques (1846); Huntsmen in a Marsh (1852); Regimental Chaplain, Trumpeter of the Guides (1855); Horses let Loose, English Terrier (1857); Siege of Vallon (1859); Cow in a Meadow, Death of Ravenswood (1861); Dejanira and the Centaur Nessus (1863); Charles II. (1864); St. Gérard de Lunel (1866); The Broken Strap (1868); Russian Team (1869); Hunting in Winter, Commander of Pyrenean Mountaineers in 1793 (1876); Charles I. of England (1877); A Page (1878); Equestrian portraits of Marshal de La Palice (1835), and of Connétable Olivier de Clisson (1847), Versailles Museum; Horse-pieces (2), Bordeaux Museum.—Bellier, i. 904; Bitard, 768; Larousse.

LANSIL, WALTER FRANKLIN, born in Bangor, Me., March 30, 1846. Marine painter, pupil in Bangor of J. P. Hardy. Member Boston Art Club, 1877. Medals: 1878, 1881, 1884. Judge of awards of fine arts for Dominion of Canada, St. John, New Brunswick, 1883. Visited Europe in 1884, and studied in Paris, Venice, and Holland. Studio in Boston. Works: Fishermen in a Calm (1878), Smith College; Steering for Home, Trawlers making Port (1881); Waiting for the Tide (1882), Oliver Ames; Fishermen Becalmed (1882), Frank N. Ames; Calm off Seguin (1882); Twilight — Fishing Boats bound Home (1882), John Quincy Adams; Fleet off Shore (1883), heirs of Charles W. Slack; Midnight Arrival (1883); Return of the Fleet, In Penobscot Bay (1884), George C. Folsom; Veteran of the Heroic Fleet (1884), Massachusetts Charitable Mechanics Association; Dutch Boats (1885), owned in Paris.

LANSYER, EMMANUEL, born in Ile-de-Bouin (Vendée), Feb. 18, 1835. Landscape and marine painter, pupil of Courbet, Violet-le-duc, and Harpignies; usually paints views of Brittany and the neighbourhood of Bordeaux. A good

draughtsman and colourist. Medals: 1865, 1869; 3d class, 1873; L. of Honour, 1881. Works: Pine-Trees on the Breton Coast (1864); September Morning at Douarnenez, River Ellée at Faouet (1865); River in Brittany, Washing-Place on the Breton Coast (1866), Tours Museum; Women at the Fountain (1867); Spring in Brittany (1868); Château of Pierrefonds (1869), Luxembourg Museum; Walk in Autumn, River Pouldahut at Low Tide (1870); Alps at Mentone, Cistern

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among Olive Trees at Mentone (1872); Bay of Treffentée at High Tide, Reefs of Kilvouarn, View from Pont des Arts in Paris (1873); Breakers at Stang (1874); Heath of Kerlouarneck (1874), Luxembourg; Rocks of Arvechen at Low Tide, High Tide at Ploumanach, Bay of Plomach (1875); Death of an Oak Tree, Coast of Finisterre (1876); April Blossoms, Windmills near Lille (1877); Moors in Bloom (1878); Bay of Douarnenez at Low Tide, Ocean at Granville, (1879); Glare on the Shore at Granville, Park of Ménars (1880); End of Storm, Downs at Donville (1881); Fine Morning on the Breton Coast, Cloisters of Mont St. Michel (1882); The Reef, Dew (1883); October Mist, The Cliff (1884); Vineyards of Mariaude, Sunrise on the Sea (1885).—Bellier, i. 905; Bitard, 768; Larousse.

LANTARA, SIMON MATHURIN, born in Oney (Seine-et-Oise), March 24, 1729, died in Paris, Dec. 22, 1778. French school; landscape painter of great talent but little industry, who painted little, was always poor, and died in the charity hospital. Bernard, Joseph Vernet, Casanova, Berré, and Taunay often supplied the figures in his landscapes. Works: Sunset (1761), Louvre; Morning, Evening, Banks of a River, Besançon Museum; Banks of the Loing, Châteauroux Museum; Moonlight, Nantes Museum; A Castle, Farm Exterior, Valenciennes Museum; Two Landscapes, Hermitage, St. Petersburg.—Bellier, Recherches historiques sur Lantara; Ch. Blanc, École française; Houssaye, Gal. du xviii. Siècle, iii. 177; Jal, 735; Villot, Cat. Louvre; Lejeune, Guide, i. 291.

LANZANI, POLIDORO, called Polidoro di Venezia, born in Venice in 1515, died there, July 21, 1565. Venetian school; history painter, pupil, or at least follower, of Titian; copied his contemporaries so effectually that his works rarely pass under his own name. Works: Venetian Nobleman dedicating to the Madonna his Child, Betrothal of St. Catherine of Siena with the Infant Christ, Dresden Museum; Holy Family, Vienna Museum; Last Supper (1545), Venice Academy.

LANZAS, LAS (The Lances), *Velasquez*, Madrid Museum; canvas, H. 9 ft. 10 in. × 12 ft. The surrender of Breda: The Marquis de Spinola, accompanied by officers, in the presence of the Flemish and Spanish armies, advances to receive the keys of the city from Justin of Nassau (1625); at right, soldiers with lances, which give the picture its name; on extreme right, the soldier with wide collar and hat with white plumes is said to be the artist himself. One of the finest historical pictures in the world. Painted about 1647 for Palace of Buen Retiro. Copy, partly by H. Regnault, in École des Beaux Arts, Paris. Sketch offered for sale in Paris in 1859, but returned to Spain. Etched by Laguillermie; B. Maura.—Palomino, iii. 335; Curtis, 21; Madrazo, 599.

LAP (Lapp), JAN, flourished second half of 16th century. Dutch school; landscape painter in the manner of Moucheron and Pynacker; must have studied in Rome. Works: Italian Landscapes with Figures (3), Hague Museum.—Bode, Studien, 334.

LAPIERRE, LOUIS ÉMILE, born in Paris in 1817, died there, March 28, 1886. Landscape painter, pupil of Bertin; an industrious and painstaking artist of no great originality. Medals: 2d class, 1848, 1863; L. of Honour, 1869. Works: Daphnis and Chloë (1845); Abbey of Thélème (1847); Of what are the Girls Dreaming? Boboli Garden in Florence (1848); Fountain of Egeria, The Seasons (1850); Sunset, Under the Oaks (1855); Woods in Springtime, Woods in Winter (1859); Rock of Milly (1861); Sunset, Bar of the Loing (1863); In the Woods (1865); Garden of Fontainebleau (1866); Cutting in Woods of Cham-

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pagne (1868); Moonrise (1869); Poacher in Ambush (1870); Landscape (1872); Sunset, Woods of Fontainebleau, Fountain of Fontainebleau (1874); In the Woods (1875); Twilight (1876).—Bellier, i. 907; Larousse; Müller, 321.

LAPITO, LOUIS AUGUSTE, born at Joinville-le-Pont (Seine), Aug. 18, 1803, died at Boulogne-sur-Seine, April 7, 1874. Landscape painter, pupil of Heim and Watelet; drawing and composition good, but colour often inharmonious. Medals: 2d class, 1833; 1st class, 1835; L. of Honour, 1836. Works: The Simplon, In Auvergne (1827); Chalet (1831); Lake Maggiore (1833); View near Lake of Brientz (1833), Cambrai Museum; Andelys (1836); The Cascatelles (1842); Cemetery of Sisteron (1852); Gulf of Rapallo (1855); Valley of Royat (1857); Torrent of Royat, Mentone (1859); River Tessino, St. Laurent, Town and Harbour of Bastia (1861); Genoa, Lillebonne, Hills of Fontana in Auvergne (1863); View of Lisieux (1864); Ajaccio at Sunset, Valley of Royat (1865); Pont-Evêque (1866); The Somme at Abbeville, Souvenir of Auvergne (1868); Vintimiglia, King of Holland; View of Savonne, Musée Léopold, Brussels; Italian Landscape with Shepherds, Castle Villiers on the Rhône, Kunsthalle, Hamburg.—Bellier, i. 907; Larousse.

LAPORTE, MARCELLIN, born in St. Geniez d'Olt in 1839. Genre painter, pupil of Cabanel, Gustave Boulanger, and of the École des Beaux Arts. Pictures more satisfactory to the public than to the critics. Medals: Rodez, 1868; Vienna, 1873.—Larousse.

LAPOSTOLET, CHARLES, born at Velars (Côte-d'Or), Sept. 26, 1824. Marine painter, pupil of L Cogniet. His pictures are pleasing in general effect, but superficial in treatment of detail. Medal in 1870; 2d class, 1882. Works: Canal St. Martin (1870), Luxembourg Museum; Low Tide at Trouville (1872); The Seine near St. Denis, Rouen; Coast of Villerville; Canal of the Giudecca at Venice (1878); Port of La Rochelle at Low Water, Port of Nantes (1883); Environs of Nantes, La Rochelle (1884); Dunkirk, Bassin de Deauville (1885).—Bellier, i. 909.

Las Lanzas, Velasquez, Madrid Museum.

LARCHER, JULES, born at Choloy (Meurthe-et-Moselle); contemporary. History, portrait, and still-life painter, pupil of Sellier and Bonnat. Medal, 3d class, 1880. Works: Still Life (1877, 1878); Christ in the Tomb (1880); Daphnis and Chloë (1883).

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LARGILLIÈRE, NICOLAS, born in Paris, Oct. 10, 1656, died there, March 20, 1746. French school; history and portrait painter, pupil of Ant. Goubau at Antwerp, where his father had settled; received into St. Luke's Guild in 1672. Went to England in 1674, where he restored pictures of old masters at Windsor, under Sir Peter Lely's direction, and also painted some compositions of his own. In 1678 he went to Paris and gained great reputation as a portrait painter during the next six years, after which he returned to England, where he painted James II. and his queen. Member of the Academy in 1686, professor in 1705, rector in 1722, and chancellor in 1743. Ch. Blanc says he painted about fifteen hundred portraits. Works: Banquet given to Louis XIV. in 1687 by City of Paris, Marriage of Duke of Burgundy in 1697 (destroyed in Revolution); An Ex-Voto, St. Étienne du Mont; Erection of the Cross, Flight into Egypt, Assumption, Portrait of Charles Le Brun (1686), do. of Count de la Chatre, Provost and Aldermen of Merchants of Paris (1687), Artist with his Wife and Daughter, An Alderman (1704), A Magistrate (1718), Portrait of Du Vaucel (1724), four other portraits, Louvre, Paris; Portrait of himself, do. and Family, Sculptors Nicolas Coustou and Jean Thierry, three others, Versailles Museum; Portraits in Museums at Arras (2), Avignon, Besançon (2), Chartres, Dijon, Grenoble, Lille (Jean Forest), Metz, Nancy, Nantes (2), Nimes, Niort, Orléans (himself), Rouen (2), Strassburg, Toulon, Toulouse, Madrid (5); Hercules slaying the Hydra, Aschaffenburg Gallery; Portrait of Jean Forest, Young Nobleman (?), Berlin Museum; Jean Baptiste Tavernier, Count Dehu, Brunswick Museum; Madame Adélaide de France as Flora, Carlsruhe Gallery; Count Sinzendorff, Darmstadt Museum; Duke de la Rochefoucauld, Portrait of a Man with a Wig, Dresden Museum; Portraits of the Painters J. Antoine Arlaud and Hyacinthe Rigaud, Musée Rath, Geneva; Lady's Portrait, Old Pinakothek, Munich; Male Portrait, Schwerin Gallery; Meeting of Provost and Aldermen of Paris Merchants, Hermitage, St. Petersburg; Portraits of Jean Baptiste Rousseau, and of himself, Uffizi, Florence; Female Portraits (2), Historical Society, New York.—Bellier, i. 911; Ch. Blanc, École française; Houssaye, Gal. du xviii. Siècle, i. 214; Jal, 737; Larousse; Dezallier, Peintres; Van den Branden, 976; Cat. Louvre.

Largillière f 1734

LARIVIÈRE, CHARLES PHILIPPE DE, born in Paris, Sept. 30, 1798, died in 1876. History and portrait painter, pupil of Guérin, Girodet, and Gros; won 2d prize in 1819, and grand prix de Rome in 1824. His works, though meritorious, did not fulfil the promise of his youth. He painted many battle and ceremonial pictures theatrical in style, also portraits, and designed the cartoons for the Cathedral of Dreux. Medals: 1st class, 1831, 1855; L. of Honour, 1836. Works: Prisoner in the Capitol visited by his Family (1827); The Plague of Rome (1831), formerly in Luxembourg Museum; Tasso Sick in the Monastery of St. Onofrio, Two Monks Meditating (1831); Interview of Francis I. and Pope Clemens VIII. at Marseilles in 1533, Duc d'Orléans arriving at the Hôtel de Ville (1836), Battle of the Downs (1837), Bayard wounded at Capture of Brescia (1838), Battle of Cocherel (1836), Battle of Castillon (1839), Battle of Mons-en-Puelle (1841), Raising of Siege of Malta (1843), Battle of Ascalon (1844), Capture of Bologna, Entry of French into Belgium, Return of the Prince-President to

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Paris in 1852, Portraits of Louise de Savoie, Duchesse d'Angoulême, of Duke of Orléans, of Jean de La Valette, of Vauban (1834), of Gérard, Rochambeau, Drouet, Roussin, Bugeaud, and several other Marshals and Admirals of France, Versailles Museum; General de Rumigny (1833), Amiens Museum; Jean Martial Bineau, Minister of Finances (1856), Angers Museum; Christ on Mount of Olives, Bordeaux Museum.—Bellier, i. 911; Larousse.

LARSEN, CARL FREDERIK EMANUEL, born in Copenhagen, Sept. 15, 1823, died there, Sept. 24, 1859. Marine painter, pupil of Copenhagen Academy under Eckersberg and Kloss; visited in 1845 Iceland and the Faröe Islands, and in 1852 England, Holland, and France. Works: View from the Long Line; View near Marseilles, (1854), Before Noon in the Oere Sound (1856), Copenhagen Gallery; Nieuwe Diep, in North Holland.—Weilbach, 402.

LASCH, KARL JOHANN, born in Leipsic, July 1, 1822. Genre painter, pupil of Dresden Academy and of Bendemann; went in 1844 to Munich, where, under the influence of Kaulbach and Schnorr, he painted several historical subjects; went to Italy in 1847, and soon after to Moscow, where for ten years he painted portraits with success. In 1857 went to Paris, studied under Couture, and settled in Düsseldorf in 1860. Gold medals in Dresden, 1843, Berlin, 1868, 1872; medals in Vienna, 1873; Philadelphia, 1876. Honorary member of Dresden, Vienna, and St. Petersburg Academies; professor since 1869. Works: King Enzio in Prison, Count Eberhard the Rauschebart, Christ at Emmaus (1844–47), Children on Hay-Cart (1861), Dresden Museum; At the Young Widow's (1862); Giving his Opinion (1863); Return from Kirmess (1864); Village Physician in Perplexity; Old Teacher's Birthday (1866), National Gallery, Berlin; Suabian Wedding Feast (1868); Forsaken by his Last Friend; Punch and Judy at Suabian Fair (1870); Toast at Wedding Feast (1871); Tale of the Wounded, Capture (1873); Male Portrait (1880), Kunsthalle, Hamburg; Bavarian Girl going to Church, J. H. Warren, Hoosic Falls, N. Y.—Jordan (1885), ii. 134; Müller, 321; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 56).

LASINSKY, GUSTAV, born in Coblentz, Oct. 27, 1811, died in Mentz, April 21, 1870. History painter, brother of Johann Adolf, pupil of the Düsseldorf Academy in 1829–38; lived afterwards in Coblentz, Cologne, Mentz, Düsseldorf, and in Rhenish Prussia and Westphalia, where he executed numerous orders, chiefly religious subjects. He treated biblical as well as romantic-historical subjects, besides smaller equestrian and battle-scenes; and executed fresco paintings in the Mentz Cathedral after compositions by Philip Veit. His works are less known than they deserve. Works: Liberation of Peter; Paul and Jacob; Crusader; Tell's Death; Gustavus Adolphus taking Leave of the States at Stockholm (1840); Death of Prince Ludwig in the Battle of Belgrade, Mentz Museum.—Allgem. d. Biogr., xvii. 732; Blanckarts, 35; Merlo, 252.

LASINSKY, JOHANN ADOLF, born at Simmern, near Coblentz, Oct. 16, 1808, died in Düsseldorf, Sept. 6, 1871. Landscape painter, pupil from 1827 of the Düsseldorf Academy, where, with Lessing and Schirmer, he was among the first to cultivate landscape independently and to obtain recognition for this branch of art. Settled in Coblentz in 1837; moved afterwards to Cologne, and from 1850 lived again in Düsseldorf. Works: Schloss Eltz (1831); The Oberstein (1834); replica (1836); Old Watchtower in Moonlight (1835); Waterfall near Pyrmont (1835); Narrow Pass, with Gypsies; Panorama of Cologne; Dutch Landscape (1850); Views from Hereditary Lands of Hohenzollern.—Allgem. d. Biogr., xvii. 732; Blanckarts, 52; Kunst-Chronik,

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vi. 189; Merlo, 252; Wolfg. Müller, Düsseldorf. K., 352.

LAST CARTRIDGES (Les dernières cartouches), Alphonse de *Neuville*, private gallery. Episode of the battle of Sedan. The marines composing part of the Twelfth Corps, which held the village of Bazeilles, two miles from Sedan, Sept. 1, 1870, fought gallantly until every cartridge was spent. The scene represents the interior of a house in the thick of the battle, its ceiling rent by a shell, its doors unhinged, and furniture shattered; at left, several marines are firing their last cartridges through a broken window, under the direction of a wounded officer, who leans for support against a bookcase; at right, a soldier whose ammunition is expended stands nonchalantly with his hands in his pockets; in background, through the open door, is seen the glare and smoke of battle, with many figures.—Salon, 1873.

Last Judgment, Fra Bartolommeo, S. M. Nuova, Florence.

LAST JUDGMENT, Fra *Angelico*, Florence Academy. The Saviour on high, surrounded by seraphim and cherubim, presides over the judgment, to which souls are called by the trump of angels beneath him; below his right is the paradise, to which angels dancing in a flowery meadow lead the blessed through a gate; on his left, the condemned and demons. Painted for Convent of the Angeli, Florence. Repetition, with changes, in Dudley House, London; a third, nearly the same, in Pal. Corsini, Rome.—Vasari, ed. Mil., ii. 515; C. & C., Italy, i. 586; Larousse, ix. 1080.

By Fra *Bartolommeo*, S. M. Nuova, Florence; fresco, 12 ft. sq., arched at top. Above, Christ sitting in judgment, in a glory of cherubs' heads, with Apostles on clouds on each side; in middle, a seraph with symbols of the Passion and Redemption, and on each side an angel with a trumpet; below, Michael dividing the wicked from the blessed. Painted in 1498–99 on wall of the cloister cemetery of S. M. Nuova; lower part, left incomplete when he became a monk, finished by Mariotto Albertinelli. The figure to the right of Christ, looking downward, is a portrait of Fra Angelico. The picture has been sawed from the wall and placed in the court, where it is fast decaying.—Vasari, ed. Mil., iv. 177; C. & C., Italy, iii. 436.

By Peter von *Cornelius*, Ludwigs Kirche, Munich; fresco, on wall back of high altar, H. 60 ft. × 40 ft. Above, Christ sitting as judge, amongst saints and angels, with the Virgin and John Baptist kneeling at sides; on his left are Abraham, Noah, Moses, and David; on his right, Peter, James, John, and Paul; beneath him, angels sounding trumpets, and the book of life and death. Below, left, the damned, with hell and

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fiends, and Satan sitting on a throne at the entrance; right, the blessed; between them, the Archangel Michael; and at the bottom, they who are rising from the dead. Among those whom the angels are bearing to heaven are Dante and Fra Angelico, the poet and painter who have most successfully depicted the nether world. Cornelius' most remarkable work. Designed in Rome, finished in 1840.—Larousse, ix. 1082.

By Jean *Cousin*, Louvre; canvas, H. 4 ft. 9 in. × 4 ft. 7 in. First plane, left, the dead coming out of their graves and angels holding sickles; middle, the resurrected precipitating themselves into a cavern; right, demons dragging sinners. Second plane, a circular temple at which the elect are received by angels; middle, the resurrected running in opposite directions; right, a tower beside a moat and a bridge leading to a ruined edifice with a gibbet. In background, a destroyed city. Above, Christ in glory, surrounded by angels, the elect, etc. Engraved by Pierre de Jode.—Cat. Louvre; Larousse, ix. 1082.

By *Giotto*, S. M. dell' Arena, Padua; fresco, on wall above the door. On each side of three small windows, two warrior angels seem to hold back a curtain, disclosing the celestial hall of justice; beneath them, legions of warriors with swords and shields, and angels with flags and tapers, hold guard in three divisions over the majesty of the Saviour, who sits below in a glory; at the four cardinal points, archangels sound trumpets, while the Redeemer blesses the chosen with his right hand and curses the evil-doers with his left; on each side, on thrones, sit the Apostles; to left of the Saviour's feet, the Virgin, crowned and leading St. Anna, heads the procession of the happy; amongst them, in a corner, to left, stand three figures in profile, the central one of which is said to be Giotto himself; the cross, in the centre, separates the elect from the damned; between it and the procession to Paradise, the donor, Enrico Scrovegno, kneels before a group of three female figures, presenting to their notice a model of the chapel, held by a priest in white; below, left, the resurrection; and right, the bottomless abyss, with Lucifer sitting amidst fire and struggling souls. Painted in 1305–6; one of a series of frescos, illustrating the lives of the Virgin and the Saviour, in the chapel erected in 1303 by Enrico Scrovegno, a rich citizen of Padua who had been ennobled by the republic of Venice.—Vasari, ed. Mil., i. 400; C. & C., Italy, i. 271, 289; Selvatico, Sulla Cappellina degli Scrovegni, etc. (Padua, 1836); Baldinucci; Cicognara.

By *Michelangelo*, Sistine Chapel, Vatican, Rome; fresco, on end wall opposite entrance, H. 54 ft. 6 in. × 43 ft. 8 in. In centre, Christ, sitting on the great white throne, with the Virgin at his right, surrounded by angels and apostles; above, the Holy Ghost and God the Father, with angels and seraphs on each side bearing the instruments of the Passion; below the feet of Christ are St. Bartholomew, holding in his right hand the knife with which he was flayed, and in his left his skin; St. Lawrence, with the gridiron on which he was martyred, and other martyrs, and below them the seven angels, with their trumpets, and the recording angels; on each side, the companies of the blessed are received into glory, while below them the damned are meeting their punishment; in left corner, rent rocks and opening graves, with angels aiding the elect and demons dragging down the lost; at the right, Charon is crossing the Styx in his boat, crowded with the condemned, who pass into the presence of Minos. Contains 314 figures, counting heads, and many of them are heads and shoulders only. Painted in 1534–41. Regarded by the critics of the day as the painter's masterpiece, but ranks in our time after the frescos of the ceiling. Greatly deteriorated through time, smoke, and attempted repairs. Restored first in 1555–59 by Daniele da Volterra, who draped certain nude figures; retouched in 1566 by Giuliano del Fano, and again in

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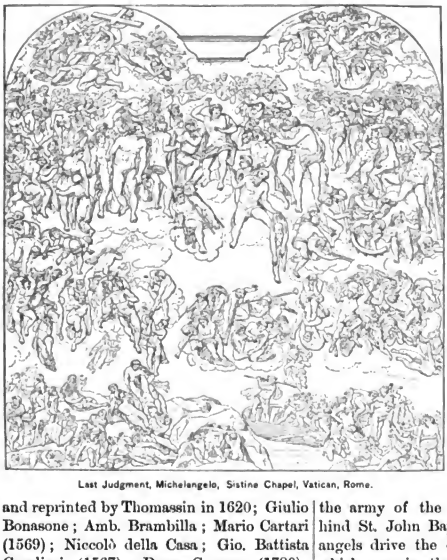
1762, under Clement XIII., by second-rate painters under direction of Gio. Battista Pozzi. Copy by M. Venusti in Naples Museum; by H. Levoyer (1570), formerly in collection of Marquis de Las Marismas; by Sigalon (1836), École des Beaux Arts, Paris. Engraved by Fr. Bartolozzi, in outline; do. in small for Duppa's Life of Michelangelo; Ch. Alberti, Studies of Figures and Groups; Nic. Beatrizet in 11 plates (1562), retouched



Last Judgment, Michelangelo, Sistine Chapel, Vatican, Rome.

and reprinted by Thomassin in 1620; Giulio Bonasone; Amb. Brambilla; Mario Cartari (1569); Niccolò della Casa; Gio. Battista Cavalieri (1567); Dom. Cunego (1780); Cl. Duchetti; Seb. Fulcaro; Giorgio Ghisi; Matteo Greuter; Ignoto (1556); Michele Lucchesi; Corrado Metz (1808); Giov. Mitterpok for Pistolesi's Vaticano illustrato, viii. Pl. 86; Niccoletto da Modena; C. Normand (1803); Martino Rota (1569, 1573, and 1576); Jacopo Vinio; Niccolò della Volpe; Pietro Woeiriot (1570).—Vasari, ed. Mil., vii. 204; Duppa, Dissertation on L. J. (London, 1801); Metz, Giudizio universale (Rome, 1808–16); Lenoir, Observations sur le Génie de M. A. (Paris, 1820); Guillemot, Jugement dernier (Paris, 1829); Revue des Deux Mondes (1837), 337; Blackwood's Mag. (1839), xlv. 257; Journal Speculative Philosophy (1869), iii. 73; Black, Michael Angelo (London, 1875), 202; Gaz. des B. Arts (1876), xiii. 168, 175, 284; Grimm (Bunnett), Life, ii. 210; Larousse; Gotti, Vita, i. 265; Réveil, xi. 787.

By Andrea *Orcagna*, Campo Santo, Pisa; fresco. Above, to left, Christ, enthroned in an almond-shaped glory, with one hand raised, the other pointing to the wound in his side; at his right, the Virgin, in a similar glory, looks down with pity on the condemned; above them, six angels bear the symbols of the Passion; below them, the apostles seated in a row in the clouds, six on each side; immediately beneath the Saviour and the Virgin are four heavenly messengers; further down, on the Saviour's right, the army of the blessed is grouped behind St. John Baptist; on the other side, angels drive the condemned towards hell, which occupies the whole right side of the picture, showing the damned undergoing torture in four stories, one above another, with Satan presiding in the middle. Restored in 1379 by Cecco di Pietro, who probably painted the second circle and ten figures by Lucifer's side. C. & C. attribute this fresco, as well as the Triumph of Death,

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to a Sienese painter, perhaps Pietro Lorenzetti.—C. & C., Italy, i. 447.

By *Rubens*, Munich Gallery; canvas, H. 18 ft. 9 in. × 14 ft. 3 in. Above, the three persons of the Trinity in clouds, at the top of the composition the Father, beneath him the Holy Ghost, and beneath it Christ, half enveloped in a red mantle, with the Virgin, in a white robe, inclining before him; near them the apostles, the patriarchs, and prophets, seated upon clouds; angels sound trumpets, and Michael, with thunderbolts in his hands, stands at the feet of Christ; below, on one side the elect are rising, on the other the damned are being cast down. Among the elect is Helena *Forman*. Rubens's largest picture. Painted in 1617 for Church at Neuberg. Sketch in Dresden Gallery. Engraved by Visscher; Ch. Hess.—Riegel, Beiträge, 287; Larousse, ix. 1081.

By Luca *Signorelli*, Cathedral of Orvieto; fresco, one of a series illustrative of the end of the world. — D'Agincourt, Arts au moyen Age, Peinture, Pl. 156; Larousse, ix. 1080.

By *Tintoretto*, S. M. dell Orto, Venice; canvas, H. 60 ft. × 30 ft. On right wall of chancel. A grandiose and colossal work. Painted about 1546. Ruskin says: "By Tintoret only has this unimaginable event been grappled with in its verity; not typically nor symbolically, but as they may see it who shall not sleep, but be changed."—Ruskin, Stones of Venice, iii. 317; do., Mod. Painters, ii. 177; Ridolfi, Marav., ii. 184; Zanotto, 327.

By Roger van der *Weyden*, Hospital of Beaune, France; H. 7 ft. 4 in. × 4 ft. 4 in. Altarpiece in nine compartments, with painted shutters. The most comprehensive example of the master extant. Painted in 1443-47 for the Burgundian Chancellor Rollin, whose kneeling portrait, with that of his wife, is on the outside of the shutter. Illustration in Kugler.—Kugler (Crowe), i. 81; Larousse, ix. 1081; Förster, x.

LAST MUSTER, Hubert *Herkomer*, Holloway Institute, Egham. The last act in the drama of war. A quiet Sunday service in the chapel of the Royal Hospital at Chelsea, one old man, the principal figure, evidently at his last muster; in background, the veterans of war at rest, with tattered banners overhead. Royal Academy, 1875.—L'Art (1875), iii. 252.

Last Judgment, Rubens, Munich Gallery.

LAST PRAYER, Jean Léon *Gérôme*. See Christian *Martyrs*.

LAST REBELS, *Benjamin*-Constant, Luxembourg Museum; canvas, H. 5 ft. 8 in. × 11 ft. 4 in. The principal chiefs of the re-

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volted tribes, dead and living, are brought before the Sultan at the gates of the city of Morocco.—Salon, 1880.

LAST SUPPER, Fra *Angelico*, Convent of S. Marco, Florence; fresco on wall.

By Francesco *Bassano*, Madrid Museum; canvas, H. 5 ft. × 7 ft. Table set at an angle in a hall of Roman architecture; St. Peter, at right of Jesus, holds a knife; in front, Judas, with his back to the spectator; in the angle of the table a dog and a cat quarrelling over a bone.—Madrazo.

By *Bonifazio*, Uffizi, Florence. Christ has his hand on the shoulder of St. John, who leans his head upon the table, as in the fresco of Andrea del Sarto, in S. Salvi, Florence.—Larousse, iii. 703.

By Dierick *Bouts*, St. Peter, Louvain. This picture, an altarpiece, with wings, bears the signature of Memling, but the best critics regard it as the work of Bouts. The figures are distributed with great artistic judgment around a quadrangular table, and exhibit an admirable variety in action, character, and expression. Completed in 1467.—Kugler (Crowe), i. 108; Larousse, iii. 704; Van Even, Nederlandsche Konstenaers (Amsterdam, 1858).

By Philippe de *Champaigne*, Louvre; canvas, H. 5 ft. 2 in. × 7 ft. 8 in. In centre, Christ, seated before a table, surrounded by the disciples, raises his eyes to heaven and blesses the bread. Painted in 1648 for Abbey of Port Royal. Repetitions, with changes, Lyons Museum, and in chapel of Chamber of Peers in the Luxembourg. Engraved by A. Girardet in Musée français; Chataigner.—Villot, Cat. Louvre; Filhol, v. Pl. 295; Réveil, vi. 376.

By Michael *Coxcie*, Brussels Museum; triptych. Central panel, Last Supper; right, Washing of Feet; left, Christ in Garden. Formerly in Church of St. Gudule; placed in Museum in 1794.

By Lucas *Cranach*, the elder (?), Church of Wittenberg; triptych. Centre, Last Supper, with disciples seated around a circular table; right wing, Sacrament of Baptism, administered by Melanchthon in presence of an assistant and three sponsors; left wing, Confession, the confessor a portrait of Bugenhagen. Predella, with Christ Crucified in centre, and on one side a pulpit with Luther preaching.—Larousse, iii. 704; Kugler (Crowe), i. 193; Schadow, Wittenberg's Denkmaler, etc. (1825).

Last Supper, Philippe de Champaigne, Louvre.

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By Daniele *Crespi*, Brera, Milan; canvas, H. 10 ft. 6 in. × 6 ft. 10 in. Christ has his hand on the shoulder of St. John; two apostles in foreground; above, two angels with a banderol.

By Gaudenzio *Ferrari*, S. M. della Passione, Milan; in chapel of left transept. St. John leans upon Christ's shoulder; in background, an open window with two boys looking in.

By Eduard von *Gebhardt*, National Gallery, Berlin; canvas, H. 6 ft. 5 in. × 9 ft. 11 in.; signed, dated 1870. Christ seated in the centre of the table, with his left hand raised; at his right, John inquiringly places his hands on the Saviour's arm; on the other side, James, son of Alphæus, with his hand upon his mouth, looks searchingly at the Master; Nathanael, risen from his seat, is standing behind him; at the left, next to John, are sitting Simon Zelotes, Andrew, and James the son of Zebedee; in the foreground right, Matthew trying to console the youthful Thomas, who hides his face in his hands, weeping; at the left Judas, looking down sadly; next him the empty chair of Judas Iscariot, who has risen and, noticed only by Bartholomew, is leaving the room.—Jordan (1885), i. 35.

By Domenico *Ghirlandajo*, Convent of S. Marco, Florence; fresco on wall. But little varied from an earlier fresco by him in the refectory of the Ogni Santi, Florence.

By *Giotto*, S. M. dell' Arena, Padua; fresco on wall. One of same series as *Last* Judgment by Giotto. Another Last Supper (fresco) by Giotto in Convent of S. Croce, Florence.—C. & C., Italy, i. 271; Larousse, iii. 702.

By Hans *Holbein*, the younger, Basle Museum. Shows influence of Da Vinci, but the head of Judas, which is decidedly vulgar, shows the painter's realistic tendency. A Last Supper by Holbein, the elder, part of an altarpiece completed in 1501 for the Dominicans of Frankfort, is in the Städel Gallery, Frankfort.—Kugler (Crowe), i. 141, 203.

By Vicente *Joanes*, Madrid Museum; canvas, H. 4 ft. 2 in. × 6 ft. 3 in. Christ seated in middle before a long table, with St. Peter at his right and St. John at his left; Judas leans on table, holding a purse in his hand. The masterpiece of the painter. Lithographed in Madrazo. Another Last Supper by Joanes in Cathedral of Valencia.—Madrazo; Larousse, iii. 704.

By *Justus* of Ghent, Town Gallery, Urbino. In the middle of a church-like hall, with open doors, in front of a table, Christ stands with a plate in his left hand, bending to give the host to an apostle kneeling next to him; behind the Saviour, three apostles kneeling; behind the first apostle, at the left, the others partly kneeling, partly about to kneel, one disciple standing with a candle in his hand, and St. John with a wine-flask, ready to fill the chalice. On the opposite side of the table, Duke Frederic of Urbino, turning to the Venetian ambassador, Caterino Zeno; behind the Duke, two younger men, one of whom is said to be Justus of Ghent. Painted for S. Agata, Urbino, in 1470–74.—Förster, Denkmale, xi. iii. 9.

By Lambert *Lombard*, Brussels Museum; dated 1531. Christ seated midway at back of the table, Judas with the purse in front; two dogs quarrel under the table; a basket with bread and fruit on the floor; in background, a servant bearing two vases; through a window, in a landscape, the city of Jerusalem.—Fétis, Cat. du Mus. royal, 130; E. Leroy sale (1857), 2,300 fr.

By *Murillo*, S. M. la Blanca, Seville; canvas, arched, H. 8 ft. 8 in. × 8 ft. 8 in. Christ and the disciples seated at a square table, covered with a white cloth, on which is a candle, but neither dishes nor food; a candelabrum on the wall in upper left-hand corner dimly lights the scene. If by Murillo, a very early work.—Ponz, Viage, ix. 85; G. de Leon, i. 104; Curtis, 196.

By school of *Perugino* (?), S. Onofrio, Florence; fresco, figures life-size. Table set in front of a colonnade; Christ seated in middle, with SS. James the less, Philip,

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James the elder, Andrew, and Peter on his right, and John Evangelist, Bartholomew, Matthew, Thomas, Simon, and Thaddeus on his left; in front, alone, Judas. Composition resembles that of Dom. Ghirlandajo, in S. Marco, Florence, but execution Peruginesque. Possibly painted by Perugino's pupils, Gerino da Pistoia, Eusebio, or Giannicola Manni. Was at one time attributed to Raphael. Another Last Supper, in fresco, belonging also to this school, but attributed to Raphael, was recovered in 1845 from under a coat of whitewash in the refectory of the Convent of S. Onofrio, Florence. It has been engraved by Jesi.—C. & C., Italy, iii. 247; Jahrbuch, v. 207.

By Frans *Pourbus*, the younger, Louvre; canvas, H. 9 ft. 5 in. × 12 ft. 2 in.; signed, dated 1618. The apostles seated two by two on benches on each side of the table, leaving in front an opening through which is seen Christ, with a plate, a glass, and the bread before him; at left, Judas, standing, holds the purse behind him and protests his innocence. Formerly on high altar of S. Leu and S. Gilles, Paris.—Villot, Cat. Louvre.

By Nicolas *Poussin*, Louvre; canvas, H. 10 ft. 8 in. × 8 ft. 3 in. In a hall adorned with Ionic columns, Christ, standing in front of the table, distributes the bread to the disciples, who stand or kneel around him. Ordered in 1641 by Louis XIII. for Chapel of St. Germain-en-Laye. Engraved by P. Lombart; Normand.—Cat. Louvre; Landon, Œuvres; Smith, viii. 52.

By Giulio *Procaccini*, L'Annunziata, Genoa. Considered the painter's masterpiece.

By *Raphael*, Vatican, fresco on wall of Loggia. The disciples are seated on all sides of a square table, those seen from behind turning their heads so as to show their faces. Engraved by Sisto Badalocchio, and others.—Gruyer, Fresques de Raphael (Loges), 188; Larousse, iii. 704.

By *Rubens*, Brera, Milan; canvas, H. 10 ft. × 6 ft. 9 in. Christ, seated with his disciples around a table, holds the bread in his hands and lifts his eyes to heaven.

By Andrea del *Sarto*, Convent of S. Salvi, near Florence; fresco on wall of refectory. Composition similar to that of Leonardo da Vinci, Christ and the disciples being seated on the same side of the table; Judas, at the right of Jesus, protests his innocence, while the rest show astonishment or indignation. —Larousse, iii. 704; Lavice.

By Bartolommeo *Schidone*, Parma Museum. Christ has his right hand raised above a large platter containing a lamb, his left upon St. John's shoulder; two disciples are standing, the rest are seated.

By *Tintoretto*, S. Giorgio Maggiore, Venice; canvas. Represented like any large supper in an Italian inn, the figures all uninteresting; but the smoke of the lamp turns as it rises into a multitude of angels, so writhed and twisted together as to be at first scarcely distinguishable.—Ruskin, Stones of Venice, iii. 302; Zanotto, 631.

By *Tintoretto*, S. Trovaso (SS. Gervasio e Protasio), Venice; canvas. While the rest of the apostles are intently listening to Christ's words, one of them (Judas?) is stooping to help himself to wine from a flask on the floor. So much repainted as to be hardly worth notice. A similar picture, attributed to Tintoretto, in the Louvre. Engraved by Sadeler; Lovisa. — Ruskin, Stones of Venice, iii. 361.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ at the end of the table, which is spread in a sort of large kitchen, the host being employed at a dresser in the background; only eleven disciples, Judas having gone out; in front, sitting on steps, two mendicants wait for the fragments, and a dog watches earnestly the movements of the company. A most unsatisfactory picture.—Ruskin, Stones of Venice, iii. 338.

By *Titian*, Escorial, Spain; canvas; thirteen full-length figures of life-size; signed. Table in a vast hall, with an arched opening at each side; Christ seated in middle, with the disciples grouped behind and around ends of the table, under which a dog is gnawing a bone; on the floor, a vase near

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a shallow bowl, out of which a partridge is drinking. Finished in 1564, and sent to Philip II.; hung in the great refectory, after the top of the canvas had been cut off to make it fit the wall. Greatly damaged by repainting. Probably a replica of the picture in the refectory of SS. Giovanni e Paolo, which was burned in 1571. Copy in Bridgewater House, probably by Andrea Schiavone; small copy in Lord Overstone's Collection, London. Engraved by Cort.—Vasari, ed. Mil., vii. 457; Ridolfi, Maraviglie, i. 268; C. & C., Titian, ii. 337; Northcote, Titian, i. 349.

By Otto *Vaenius*, Cathedral, Antwerp, in the south transept. Christ seated in the centre of the table, around which the disciples are grouped, with his right hand raised in the act of blessing the bread and wine before him. Above are suspended two chandeliers; in foreground, a basket of dishes, and a servant pouring out wine.—Réveil, xii. 819.

By Giorgio *Vasari*, formerly in Louvre; wood, H. 3 ft. × 5 ft. Christ and the apostles seated around a table; in front, Judas, holding a purse; vases of gold, silver, and marble are on the floor. Formerly in S. Luigi dei Francesi, Rome. Another Last Supper (1546) by Vasari is in S. Croce, Florence.—Villot, Cat. Louvre; Larousse, iii. 703.

By Paolo *Veronese*, Convent of SS. Giovanni e Pietro, Venice; fresco on wall of refectory. Engraved by J. Saenredam.

By Leonardo da *Vinci*, refectory of Convent of S. M. delle Grazie, Milan; wall-painting in oil, H. 14 ft. 10 in. × 28 ft. 3 in. Christ and the disciples seated behind a long table in a room, through the open door and windows at the back of which is seen a mountainous landscape. Disciples arranged in groups of three on each side of Christ, who occupies the middle place; on his right, first group, John, Judas, and Peter; second, Andrew, James the younger, and Bartholomew, who stands at the end; on Christ's left, first group, James the elder, Thomas, with upraised finger, and Philip; second, Matthew, Thaddeus, and Simon, who is seated at the end. Finished in 1498; colours mixed with a defective oil medium and faded rapidly; repainted by Bellotti in 1726, by Mazza in 1770, and by Barozzi in 1853. Lower part of central group destroyed in 1652, when a door was cut through wall. In 1796 the refectory was made into a stable, against Napoleon's orders, and the picture much damaged by dragoons. In 1800 refectory was flooded for fifteen days. Best copy by Marco d'Oggi-

Last Supper, Otto Vaenius, Cathedral, Antwerp.

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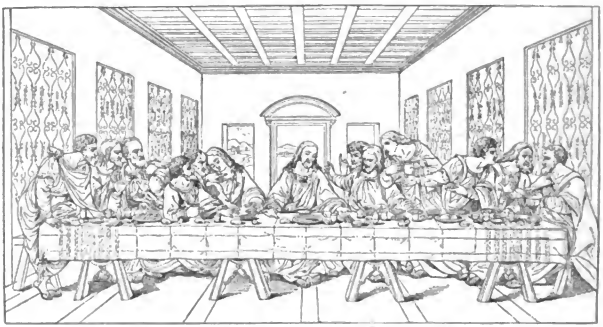
onno, in Royal Academy, London; others in the Louvre, in the Brera at Milan (formerly in Convent at Castellazzo di Vigentino), and at Ponte Capriasco, Switzerland. Picture best known by Raphael Morghen's engraving (1800), but it was not made from the original, as generally supposed. Morghen engraved it in Florence from a drawing made by Teodoro Matteini, who was sent to Milan for the purpose, but who undoubtedly took many details from Marco d'Oggionno's copy, in which the heads are not closely copied from the original. Bern. Luini is said to have made a copy for Louis XII. of France, but nothing is known of it. A copy by Rubens, in his peculiar style, has been engraved by Soutman. Another engraved by Thouvenet. In 1884 the French Ministry of Fine Arts commissioned Gaillard to engrave it for 70,000 francs. Reputed studies by Leonardo are in the collection of the Grand Duchess of Weimar, in the Windsor Collection, in the Brera at Milan, in the Louvre, and in the Venice Academy; Leonardo's memoranda concerning the arrangement of the figures, in one of his note-books in South Kensington Museum.—Vasari, ed. Mil., iv. 29; Delécluze, L. da Vinci (1841); Stendhal, Hist. de la Peinture en Italie (1859), i.; Bosi, Del Cenacolo (Milan, 1810); Goethe, Abendmahl von L., xxxix.; Kugler (Eastlake), ii. 252; Ch. Blanc, École florentine.

Subject treated also by Giambattista Tiepolo, Louvre; Jules Elie Delaunay, Luxembourg Museum; Bartolomeo Carducci, Madrid Museum; Annibale Carracci, Ferrara Gallery; Andrea del Castagno, Refectory of S. Apollonia, Florence; Benedetto Cagliari, Venice Academy; Pablo de Cespedes, Cordova Cathedral; Hans Holbein, elder, St. Leonard's, Augsburg: Gerard de Lairesse, Louvre; Francesco Penni, Naples Museum; Alphonse Perin, Notre-Dame de Lorette, Paris; Hippolyte Flandrin, Saint-Germain-des-Prés, ib.; Pierre Auguste Pichon (1856); François Verdier, Caen Museum.



Last Supper, Leonardo da Vinci, Convent of S. M. delle Grazie, Milan.

LAST TOKEN, Gabriel *Max*, Miss C. L. Wolfe, New York; canvas, H. 8 ft. × 5 ft. Scene in the Coliseum in the time of the persecutions of the Christians. A fair young girl, exposed in the arena to two lions and a tiger, which have evidently just come out of their den beside her, is timidly resting one hand upon the wall and gazing upward to see what sympathetic spectator has cast down a rose lying at her feet.—Art Journal (1881), 174; Art Treas. of Amer., i. 124.

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LASTMAN, PIETER, born in Amsterdam (?) between 1580 and 1584, died at Haarlem in 1649 (?). Dutch school; history painter, pupil of Gerrit Pieterz, on leaving whose studio, between 1600 and 1602, he went to Rome, where for many years he was one of the Dutch and Flemish artists who grouped themselves about Elsheimer and regarded him as their master. Before 1622 Lastman must have returned to Amsterdam, as in that year or the next Rembrandt became his pupil there. Three pictures painted in Italy may be taken as examples of Lastman's first manner, namely: Repose in Egypt (1608), Rotterdam Museum; do. (1608), and Philip baptizing the Eunuch (1608), Berlin Museum. In his second transitional manner, under Italian influence, are Ulysses and Nausicaä (1609), Brunswick Museum; replica (1619), Augsburg Gallery; Massacre of the Innocents, and David playing the Harp (1618), Brunswick Museum. In his third (style of Caravaggio), Manoah and his Wife, formerly in Rotterdam Museum; Adoration of the Shepherds (1629), Haarlem Museum; Raising of Lazarus (1632), Hague Museum. Other works in public galleries: Herodias receiving the Head of St. John, Aschaffenburg Gallery; Ulysses and Nausicaä (1619), Augsburg Gallery; Apollo and the Muses, Cassel Gallery; Tobias (1618), Moltke Collection, Copenhagen.—Allgem. d. Biogr., xviii. 10; Bode, Studien, 341, 616; Gaz. des B. Arts (1878), i. 130; Immerzeel, ii. 160; Kugler (Crowe), i. 245; Kramm, iii. 954; Riegel, Beiträge, ii. 201; Vosmaer, Rembrandt, sés précurseurs, etc. (1863), 105, 177; do., Rembrandt, sa vie, etc., 379.

LATHROP, FRANCIS, born on the Pacific Ocean, near the Sandwich Islands, June 22, 1849. Portrait and decorative painter, pupil of T. C. Farrer in New York in 1863, and of the Royal Academy, Dresden, in 1868. In 1870–73 he studied under Madox Brown in London, and assisted William Morris, Spencer Stanhope, and Edward Burne-Jones in execution of various works. Has painted in the United States since 1873. Member of Society of American Artists. His chief decorative works are in the Metropolitan Opera House and the Hoffman House, New York, and in private residences in New York, Albany, and Baltimore; in Trinity Church and the Bijou Theatre, Boston; and the Chapel at Bowdoin College, Brunswick, Me. He has designed illustrations for several books.

LATIL, FRANÇOIS VINCENT MATHIEU, born at Aix, Feb. 2, 1796. History painter, pupil of Gros and of the École des Beaux Arts. A careful and diligent artist, of no marked originality. Medals: 2d class, 1827; 1st class, 1841. Works: Byranus leaving Olympia (1824); Washing the Feet (1827); Morality of the People during the Suspension of the Laws in July, 1830, Joseph's Coat (1830); The Veteran's Daughter (1838); Incident of the History of Shipwrecks (1841); Christ healing a Possessed Man, St. Paul in Macedonia (1845); Mission of the Apostles (1847); Portraits of Marshals Puységur (1835) and Berchény, and of Vice-Admiral Suffren, Versailles Museum.—Bellier, i. 917; Larousse.

LA TOUR, MAURICE QUENTIN DE, born at Saint-Quentin (Aisne), Sept. 5, 1704, died there, Feb. 17, 1788. French school; portrait painter in pastel, pupil in Paris of Spoëde, an obscure artist; probably in 1722 he went to Rheims, and thence to Cambrai, where, during the Congress of 1724, he rapidly won a reputation and the favour of the English ambassador, who took him to London; equally successful there, he soon returned to Paris, introducing himself as an English painter, and became so prominent in his branch that the Academy, fearing detriment to all other branches, closed its

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doors to pastel-painting in 1749. Member of the Academy, 1746; court-painter, 1750. Works: Jean Restout (1738), Dumont le Romain (1742), Louis de France, son of Louis XV. (2, 1745, 1748), Louis XV., Marie Leczinska, Marshal de Saxe (1748), Marquise de Pompadour (1755), Dauphine Marie de Saxe (1763), Siméon Chardin, Sculptor René Firmin, Marquis d'Argenson (?), and himself, Louvre, Paris; Portrait of himself, Aix Museum; do., and a Canon of Rheims Cathedral, Marshal de Saxe, Male Head with Night-cap, Dijon Museum; The Poet Crébillon, Jean Jacques Rousseau, Marie Leczinska, Marshal de Saxe, and thirty-six others, Saint-Quentin Museum; Male and Female Portrait, Valenciennes Museum.—Bellier, i. 918; Desmaze, M. Q. de La Tour (Paris, 1854); Goncourt, L'art du xviii. siècle (1880), i. 219; Houssaye, Gal. du xviii. siècle, iii. 160; Jal, 745.

LAUDER, ROBERT SCOTT, born at Silver Mills, near Edinburgh, in 1803, died in Edinburgh, April 21, 1869. History painter, pupil of Trustees' Academy, Edinburgh, whither he returned in 1820 after three years in London, where he drew at the British Museum and in a private life academy. On the erection of the Scottish Academy, in 1830, he became one of its first members; visited the Continent in 1833, and studied for five years, chiefly at Rome, Bologna, Florence, and Venice; after his return, in 1838, lived mostly in London; afterwards returned to Edinburgh, where he was struck by paralysis in 1861. Works: Bride of Lammermuir, Rose Bradwardine (1839); Trial of Effie Deans (1840); Ruth, Meg Merrilies and the Dying Smuggler (1842); Hannah presenting Samuel to Eli (1845); Christ walking on the Sea (1847); Mother and Child (1848); Christ teaching Humility.—Redgrave, 262.

LAUENSTEIN, HEINRICH, born at Hiddensen, Hanover, in 1836. History painter, pupil of Düsseldorf Academy under Bendemann and Deger. Works: St. Vincent de Paul (1865); Christ Crucified (1868); do. (1870); St. Elizabeth commending Orphans to Divine Protection (1874); Portraits of Artists, Kunsthalle, Sigmaringen.—Müller, 321.

LAUFBERGER, FERDINAND, born at Mariaschein, Bohemia, Feb. 16, 1829, died July 16, 1881. Genre and history painter, pupil of Prague and Vienna Academies, at the latter under Ruben; visited the Danubian principalities and Constantinople in 1855, Germany, Belgium, England, and France in 1862, and Italy in 1863, where he studied especially the art of the Renaissance. Counsellor of Vienna Academy in 1866, professor at the Industrial Art School in 1868. Works: Architecture (1849); Tower-Watch (1850); Woodland Scene (1851); Scholar observing Solar Eclipse; Market in Upper Hungary; Travellers resting before Peasant's House; Old Bachelor; Cozy Place; Geneviève in the Woods; Visit to the Louvre (1862); Curtain for Ballet and Comic Opera (1867), Opera House, Vienna; Sgraffito-Frieze, Museum, ib.; Eight Angels and Four Evangelists, The Four Cardinal Virtues, Votivkirche, ib.; Scene in the Prater (1881).—Allgem. d. Biogr., xviii. 40; Graph. K., iv. 53; Kunst-Chronik, xvi. 757; xvii. 290; Mittheilungen d. österr. Mus., xvi. 402; xvii. 19; N. Illustr. Zeitg. (1881), ii. 718; Zeitschr. f. b. K., vi. 9; viii. (Mittheilungen, i. 25); xvii. 261.

LAUGÉE, DÉSIRÉ FRANÇOIS, born at Maromme (Seine-Inférieure), Jan. 25, 1823. Genre painter, pupil of Picot. He first exhibited portraits of good quality in the Salon of 1845, and then turned to genre and history, sacred and profane. Medals: 3d class, 1851; 2d class, 1855, 1859; 1st class, 1861, 1863; L. of Honour, 1865. Works: Van Dyck at Saventhem (1847); Death of Zurbaran (1850); Murder of Rizzio (1850); Siege of St. Quentin (1851); Death of Will-

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iam the Conqueror (1853); Le Sueur among the Carthusians (1855), Luxembourg Museum; Harvester's Breakfast, On the Threshold, St. Elizabeth of France (1857); Robbers, Riding Lesson (1859); Good News, Gathering Carnations, Coming out of School (1861); The Infant, St. Louis washing the Feet of the Poor (1865); Little Inquisitive (1866); Pia dei Tolomei, Little Girl of Picardy (1869); Baptism of Clovis, St. Clotilde helping the Poor (1870); Louis IX. and his Three Favourites, Hymn to St. Cecilia (1874); Young Housekeeper (1875); Angel bearing a Censer (1876); Candle of the Madonna (1877), Luxembourg Museum; Going to Matins (1877); Old Man, Old Woman (1878); Triumph of Flora (1879); Servant of the Poor, The Truant (1880); The Question (1881); The Farm's Washing, For the Soup (1883); Pilgrims (1884); Day of the Poor at Nauroy (1885). Has also painted many portraits and mural pictures in chapels of the Madonna at St. Pierre du Gros Caillou, SS. Peter and Paul at St. Quentin, and of St. Denis in the Church of the Trinity, Paris. — Bellier, i. 920; Bitard, 779; Ch. Blanc, Artistes de Mon Temps, 473; Larousse; Meyer, Gesch., 636.

LAUGÉE, GEORGES, born at Montivilliers (Seine-Inférieure); contemporary. Genre and portrait painter, son and pupil of preceding, and pupil of Pils and Henri Lehmann. Medal, 3d class, 1881. Works: Repast of Mowers (1877); Gleaner Woman of Picardie (1878); Beet-Diggers in Picardie, Picardie Soup (1879); In Autumn, The Widow (1880); In October,

Georges Laugée fils
1883

Poor Blind Man (1881); Under Way to Harvest (1882); First Steps, The First-born (1883); Rest (1884); Gleaners, Three Ages (1885).

LAURATI, PIETRO. See *Lorenzetti*.

LAURENS, JEAN PAUL, born at Fourquevaux (Haute-Garonne), March 28, 1838. History painter, pupil of Léon Cogniet and of Bida. Though occasionally defective in colour, his pictures are dramatic in style and spirited in execution. Medals: 3d class, 1869; 1st class, 1872; of honour, 1877; L. of Honour, 1874; Officer, 1878. Works: Death of Cato at Utica (1863); Death of Tiberius (1864); Hamlet (1865); After the Ball (1866); Christ and the Angel of Death, Beaucaire's Supper (1867); Voice in the Desert (1868), Orléans Museum; Christ healing a Lunatic, Herod and his Daughter (1869); Jesus driven from the Synagogue, St. Ambrose teaching Honorius (1870); Death of the Duc d'Enghien (1872), Alençon Museum; replica, Frank Work, New York; Pope Formosa and Stephen VII. (1872); The Fishing at Bethsaida (1873), Toulouse Museum; St. Bruno refusing the offerings of Count Roger of Calabria (1874), Church of Notre Dame des Champs; The Cardinal, Martha (1874); Excommunication of *Robert* the Pious (1875), Luxembourg Museum; The Interdict (1875), Havre Museum; Francis di Borgia before the Body of Isabella of Portugal (1876); Death of General *Marceau* (1877), Ghent Museum; Death of St. Geneviève (1878), Pantheon, Paris; Release of those Immured at *Carcassonne* (1879), Luxembourg Museum; *Honorius* (1880), D. O. Mills, New York; The Examination (1881); Last Moments of the Emperor Maximilian (1882); Pope and Inquisitor, Walls of the Holy Office (1883); Vengeance of Urban VI. (1884); Faust (1885); Portrait of himself, Uffizi, Florence.

Jean Paul Laurens
1882

—Bellier, i. 923; Montrosier, iii.; Claretie, Peintres (1884), ii. 273; London Daily News, May 15, 1878.

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LAURENS, JULES JOSEPH AUGUSTIN, born in Carpentras in 1825. Landscape painter, pupil of Delaroche. In 1847 he was sent by the State with two other artists on a journey through Turkey, Persia, and Asia Minor, during which he made many sketches for future paintings. Medals: 3d class, 1853, 1859; 2d class, 1861; medal at Exposition of 1867; L. of Honour, 1868. Also an engraver and lithographer. Works: Grande Chartreuse (1840); Environs of Vaucluse (1845); The Danube (1850); Road to Teheran (1855); Country of Teheran (1857); Woman making Butter, Black Sea at Sinope (1861); Station of Tscharvadars (1863); Washerwomen at Teheran (1864); Roofs of Teheran in December (1865); Turkish Cemetery (1866); Winter in Persia (1867); Plateau of Auvergne, Fountain of Fontainebleau (1868); Road along the Sands, Gilliflowers and Chrysanthemums (1869); Lot's Wife (1870); The Bosphorus (1874); Halt at Gate of Teheran, St. Waast after Rain (1875); Washerwoman of Auvergne, Frontiers of Khorassan, Evening (1876); Chrysanthemums (1877); Ancient Temple at Vernègues, Dahlias in Provence (1878); Daisies in Provence (1879); Rock of Vann in Kurdistan (1879), Luxembourg Museum; Walls of Tauris in Persia (1880); Ravine at Artemare, Street in Persia (1881); Souvenirs of the Bosphorus (1882); Country near Constantinople, Chrysanthemums (1883); Mont Ventoux (1884); Souvenir of Anatolia (1885).—Bellier, i. 923; Bitard, 780; Larousse.

LAURI, FILIPPO, born in Rome in 1623, died there in 1694. Roman school; son and pupil of Baldassare Lauri (1570-1642), a landscape painter of Antwerp, and brother of Francesco Lauri (1610-35), a famous pupil of Andrea Sacchi, but who died young, after exciting the greatest hopes. Filippo, who was deformed, had instruction from Francesco, and afterwards from Caroselli, who married his sister; but he abandoned the style of the latter, and devoted himself to painting lively and humorous cabinet pictures. He executed these with so much spirit that his works were in great demand in Rome. He worked sometimes conjointly with Claude Lorrain, painting the figures in the latter's landscapes. His largest picture is Adam and Eve, in S. M. della Pace, Rome. Other works: Venus and the Seasons, Palazzo Doria, Rome; St. Francis of Assisi in Ecstasy, Offering to Pan, Apollo and Marsyas, Louvre, Paris; Landscape, Hague Museum; Flight into Egypt, Vienna Museum; St. Ann teaching the Virgin to read, Christ appearing to Magdalen, Hermitage, St. Petersburg; Hagar in the Desert, Historical Society, New York.—Lanzi, i. 501; Ch. Blanc, École ombrienne.

LAUS VENERIS, *Burne*-Jones, private gallery; canvas, H. 3 ft. 11 in. × 5 ft. 11 in. A young queen, in a vermilion robe, with a golden coronet resting on her knees, is reclining in a half-lighted room, hung with tapestry representing the triumph of Venus, attended by several lady companions, grouped a little apart from their mistress, one of whom is reading a hymn to the glory of Venus; through the window are seen six young knights in armor riding by, all looking eagerly in. Grosvenor Gallery, 1878; bought by John Graham; at his sale (1886), £2,460.—Athen. (1876), i. 867.

LAVIEILLE, EUGÈNE ANTOINE SAMUEL, born in Paris, Nov. 29, 1820. Landscape painter, pupil of Corot and Lequien. Medals: 3d class, 1849; Medal, 1864, 1870; Legion of Honour, 1878. Works: Evening. After the Storm, View on Plateau de Marlotte (1849); View on Plateau de Belle-Croix (1850), Lille Museum; April Morning, Evening in January (1864); Pierrefonds in 1858 (2), Pasture in Normandy, Fernery, (1870); September Evening in Fontaine-

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bleau Forest (1874), Winter Evening (1875), Nantes Museum; October Night on Bridge of Corbienne (1880), Luxembourg Museum; Rise of Corbienne River at Bretoncelles (1881); Entrance to Forest of Voré, Sandy Plains near Moret-sur-Loing (1882); Summer Night (1885).—Bellier, i. 931.

LA VILLETTE, Mme. ELODIE (née Jacquier), born at Strassburg, April 12, 1843. Landscape painter, pupil of Coroller. Medal, 3d class, 1875. Works: Rising Tide near Lorient, Low Tide after Rain, ib., Dyer's Street at Arras (1875); Strand of Lorient and Isle des Souris (1876), Luxembourg Museum; Cliffs of Yport (1878); Paris in 1878, Mouth of the Seine near Villerville (1879); Kourigans Creek near Lorient, Fog at Yport (1880); Rising Tide, Boulevard Brune in the Snow (1881); Sunshine on Isle de Groix, Sandy Plain, ib. (1882); Calm at Villers, Storm, ib. (1884).

LAW, GLORIFICATION OF, Paul *Baudry*, grand hall of audience of the Cour de Cassation, Paris. In the centre, Law, personified by a female figure, sits enthroned on a pedestal, while Jurisprudence stands on the steps of the sanctuary, at left, contemplating her. Above Law are two aerial figures, symbolical of Justice (with the sword and balances) and Equity (with the metric rule). At the foot of the pedestal, at left, Authority leans upon the fasces and holds aloft the tri-colour; at right, Force reposes upon a lion, with Innocence (a nude child) beside her. Beside the pedestal, a figure in the robe of the President of the Court of Cassation uncovers his head and salutes the Law. Salon, 1881; awarded the grand medal of honour.—L'Artiste (1882), i. 356.

LAWRENCE, ST., MARTYRDOM OF, *Rubens*, Munich Gallery; wood, H. 8 ft. 3 in. × 5 ft. 10 in. Lawrence, a native of Spain, was archdeacon in Rome under Pope Sixtus II., in the reign of Valerian, third century. After the death of Sixtus, Lawrence, commanded to give up the treasures of the Church, distributed them among the poor, and presenting himself before the prefect, accompanied by his beneficiaries, declared that these were the riches of the Church. The prefect, Cornelius Secularis, angered at this reply, ordered him to be roasted on a gridiron until he should comply with his orders. In the picture by Rubens, two executioners throw down the Saint with violence, while a third supplies fuel to the fire; in background, at right, statue of Jupiter, seated; at left, soldiers and a horse's head; above, an angel with the palm

Martyrdom of St Lawrence, Rubens, Munich Gallery.

and crown of martyrdom. Formerly in the Elector-Palatine's Gallery at Düsseldorf. Engraved by Lucas Vorsterman; Corn. Galle.—Réveil, vii. 495.

By *Titian*, Escorial, Spain; canvas, arched, figures life-size; signed. Similar to St. Lawrence of the Gesuiti, Venice; but a triumphal arch takes the place of the temple, and there are some other variations. Painted in 1567 for Philip II. of Spain. Engraved by C. Cort in 1571.—C. & C., Titian, ii. 383.

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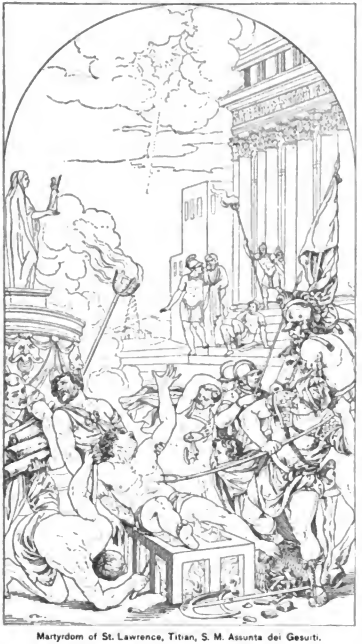
By *Titian*, S. M. Assunta dei Gesuiti, Venice; canvas, arched, H. 17 ft. 8 in. × 9 ft., figures larger than life; signed. Night scene; St. Lawrence stretched on an iron framework, under which is a fire fed by attendants; executioner and soldiers hold the Saint, whose legs are toward the spectator; the flames and a torch light the group, and a gleam from heaven illumines the sufferer and shows the steps of a temple, on which figures are seen. Painted about 1558. Dark with age and much repainted. Engraved by Oortman. Carried to Paris in 1799; returned in 1815.—C. & C., Titian, ii. 259; Vasari, ed. Mil., vii. 453; Filhol, x. 691; Landon, Musée, iv. Pl. 65.



Martyrdom of St. Lawrence, Titian, S. M. Assunta dei Gesuiti.

LAWRENCE, Sir THOMAS, born at Bristol, May 4, 1769, died in London, January 7, 1830. Portrait painter, son of a Bristol innkeeper who had known better days.

At the age of ten he took crayon portraits at Oxford and copied historical pictures, and before he was twelve he had drawn Mrs. Siddons in crayons and made his studio at Bath a fashionable resort. He began to paint in oils in his seventeenth year, and succeeded so well, in his own opinion, that he declared himself ready to stake his reputation against that of any painter in England. When, however, he first exhibited in London (1787), his vanity received a salutary check, and feeling the necessity of study he entered the Royal Academy. The very next year he achieved a success with his portrait of Miss Farren, the actress, afterwards Countess of Derby, and followed it up with portraits of the Queen and the Princess Amelia. In 1791, through the influence of George III., with whom he was a great favourite, Lawrence was admitted to the Royal Academy as supplementary A.R.A., although under the required age, and the next year he became painter in ordinary to his majesty. In 1794 he was elected R.A. To these years belong his portraits of J. J. Angerstein and Benjamin West, the full length of Mrs. *Siddons*,

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and the portraits of John Kemble as Rolla, Cato, *Hamlet*, and Coriolanus. At the height of his reputation he received one hundred guineas for a head, and four hundred for a full-length portrait. At this rate per portrait, and with £1,000 a year to draw upon for travelling expenses, Sir Thomas was sent to the Continent by George IV., soon after the fall of Napoleon, to paint the allied sovereigns, then assembled at Aix-la-Chapelle; to Rome to paint Pius VII. and Cardinal Gonsalvi (1819), two of his finest works, and to Vienna to paint Prince Schwartzenberg and other Austrian generals. He had been knighted by the king in 1815, and five years later, after his return to England, he was elected president of the Royal Academy. He was a member of the Academy of St. Luke, Rome, and of many other foreign academies, and in 1825 was made a chevalier of the L. of Honour. He painted some large historical subjects, among which his *Satan* calling his Legions was placed by himself above all his other works. Sir Thomas was the ideal of a fashionable portrait painter, thanks to his facile use of colour, the superficial elegance of his style, and his skill in the art of flattering the many distinguished people whose portraits he painted. He contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. After his death, in the latter year, a selection of 91 of his works was exhibited at the British Institution. Among his best works are: Portraits of Julius Angerstein, A Lady, Benjamin West, Mrs. Siddons (2), Dowager Countess of Darnley, John Fawcett — Comedian, Child with a Kid, *Hamlet* with Yorick's Skull, National Gallery, London; Pius VII., Cardinal Gonsalvi, Emperor Francis II. of Austria, George IV., Count Nesselrode, Hetman Platoff, Duke of Wellington, Sir Walter Scott, and others, Windsor Castle; Master *Lambton*, Earl of Durham; Lady *Peel*, Sir Robert Peel, Bart.; *Nature*—Children of C. B. Calmady, Vincent P. Calmady, Esq.; Eliza Farren — Countess of Derby, Countess of Wilton, Wilton House; Lady Gower and Child, Stafford House; Lord Dover, Lady Dover and Son, Dover House; Lady Blessington, Sir Richard Wallace, Bart.; Artist's Portrait, Gypsy Girl, *Satan* calling his Legions, Royal Academy; Thomas Campbell, Sir J. Mackintosh, National Portrait Gallery, London; Kemble as Coriolanus, Earl of Yarborough.—Williams, Life (London, 1831); Cunningham; Redgrave; F. de Conches, 349; Ch. Blanc, École anglaise; Art Journal (1859), 325; Sandby, ii. 21.

LAWRIE, ALEXANDER, born in New York in 1828. Landscape and portrait painter, pupil of the National Academy, New York, and of the Pennsylvania Academy, Philadelphia; studied in Paris under Picot, in Düsseldorf under Leutze, and painted in Florence. Has worked in Philadelphia and New York; studio in the latter place. Elected an A.N.A. in 1866. Works: Autumn in the Hudson Highlands (1869); Valley in the Adirondacks (1870); Monk playing Violoncello (1876). Portraits: General Z. Tower, Military Academy, West Point; Judge Sutherland, New York Bar Association; Colonel J. Porter; General J. F. Reynolds.

LAWSON, CECIL GORDON, born at Wellington, Shropshire, Dec. 3, 1851, died in London, June 10, 1882. Landscape painter, son and pupil of William Lawson, portrait painter; also studied under his brother, Wilfrid Lawson, and was strongly influenced by works of Gainsborough. Exhibited his Cheyne Walk, Chelsea, at Royal Academy in 1870, but did not win much reputation until 1878, when his *Minister's* Garden, now in the Manchester Gallery, and other works were exhibited at Grosvenor Gallery. After this he had an assured place in English landscape art, but his career was cut short by death.

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Works: River in Rain, Summer Evening at Cheyne Walk (1871); Lament (1872); Pastoral (1873); *Hop* Gardens of England (1876); View from Don Saltero's (1877); Wet Moon—Old Battersea, Autumn Sunrise, Strayed, In the Valley (1878); Sundown, Old Battersea—Moonlight, Wet Moon, Morning Mist, Twixt Sun and Moon, Kent, Silver Mist, Golden Mist, Haunted Mill, Morning After (1879); Moonlight Pastoral, August Moon, Voice of the Cuckoo (1880); The Pool, Bardon Moors, Valley of Desolation, Wharfedale (1881); Blackdown—Surrey, Peach Blossom, Doone Valley, Storm Cloud, September, On Road to Monaco (1882). Mrs. Cecil (Constance) Lawson contributed to the Grosvenor Gallery in 1882 Provence Roses; in 1883 White Chrysanthemums, Poppies; in 1884 Almond Blossoms; and to the Royal Academy in 1884 Peonies, Chrysanthemums, Almond Blossoms.—E. W. Gosse, Memoir (London, 1883); Acad., June, 1882, 439; Athen., June, 1882, 770; Portfolio (1883), 185; Comyns Carr, Modern Landscape.

LAWSON, F. WILFRID, born in Shropshire, England; contemporary. Elder brother of Cecil Lawson. Genre painter; began as a designer for periodicals, especially The Graphic. Exhibits at Royal Academy and Dudley Gallery. Has painted a series of pictures illustrative of the Children of the City. Works: Street Arabs (1876); Imprisoned Spring (1877); Dawn (1878); Jesus at the House of the Pharisee (1881); A Day in the Country (1882); A Midway Inn (1884).

LAY, OLIVER INGRAHAM, born in New York in 1845. Portrait and genre painter, pupil of Cooper Institute, National Academy, and of Thomas Hicks in New York. Elected an A.N.A. in 1876. Studio in New York. Works: Window; Letter (1877); Two Friends, J. H. Sherwood, New York; Watching the Snow (1879). Portraits: John Delafield, Winslow Homer, C. C. Griswold, C. C. Colman, Miss Fidelia Bridges (property of the National Academy, New York); Miss Genevieve Ward (1882); Edwin Booth as Hamlet (1883).

LAYNAUD, ERNEST, born in Paris; contemporary. Landscape painter, son and pupil of François Louis Laynaud. Medal, 3d class, 1883. Works: Quai of Tréport, View at Tréport Harbor (1878); Rocks of Tréport, Harbor of Tréport (1879); Fish Market, ib. (1881); Canal Saint-Martin, Tréport at Low Tide (1882); do. (1883); The Seine at La Briche, Quai Corner at Honfleur (1884); Bassin de la Lieutenance, ib. (1885).

LAYNAUD, FRANÇOIS LOUIS, born in Paris; contemporary. History, genre, and portrait painter, pupil of Picot. Works: Misery (1835); Male Portrait (1836), Rouen Museum; Miracle of Loaves and Fishes (1842); Bishop Saint Brice giving Benediction at Tours (1844), Ministry of Interior, Paris; Saint Hilaire Bishop of Poitiers reentering his Diocese after long Absence (1846), ib.; St. Louis vowing to go to the Holy Land (1864), Town-hall, Pontoise.—Bellier, i. 934.

LAYRAUD, (FORTUNÉ) JOSEPH (SÉRAPHIN), born at Laroche-sur-Bois (Drôme), Oct. 13, 1834. History and portrait painter, pupil of Loubon and Cogniet and of École des Beaux Arts. Second prix de Rome, 1850; first, 1863; Medal, 2d class, 1872. Works: Sophocles accused by his Sons (1850); Joseph revealing himself to his Brethren (1863); Brigands and Captives (1872), British Museum; Marsyas (1872), Épinal Museum; Death of Agrippina, Diogenes (1881); Ines de Castro (1882); St. Sebastian (1883); Drove of Bulls at Porta del Popolo—Rome (1885).—Bellier, i. 934.

LAZARUS, RAISING OF, *Garofalo*, Ferrara Gallery; wood, H. 8 ft. 6 in. × 5 ft. 7 in. An excellent composition, with figures in two groups, accessories of landscape, and a sepulchre cut in the rock. Painted in 1534 for S. Francesco, Ferrara.—Vasari, ed. Mil., vi. 463; Ape italiana delle Belle Arti (Rome), i. 36.

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By *Giotto*, S. M. dell' Arena, Padua; fresco on wall. One of same series as *Last* Judgment by Giotto.—C. & C., i. 271.

By *Guercino*, Louvre; canvas, H. 6 ft. 6 in. × 7 ft. 8 in. Composition of eight figures. Christ, standing, extends his arm towards Lazarus, from whose body a young man removes the winding-sheet; Mary and Martha, sisters of Lazarus, are the one on her knees beside Christ, the other near the sepulchre with two disciples; at right, a man leaning over the grave holds his nose. Collection of Louis XVI.; acquired in 1785. Engraved by V. Denon; J. B. Pasqualini.—Villot, Cat. Louvre; Filhol, ii. 61; Landon, Musée, vi. Pl. 35.

By Jean *Jouvenet*, Louvre, Paris; canvas, H. 12 ft. 9 in. × 21 ft. 9 in.; signed, dated 1706. Jesus, with Martha and Mary kneeling beside him and surrounded by many others, stands on the steps of the sepulchre with his left hand stretched out towards Lazarus, who, aided by several men, one bearing a torch, is rising from the tomb at right. Jouvenet himself, with his daughters, is among the spectators in the first plane. Painted for the Church of Saint-Martin-des-Champs; repetition, made by order of Louis XIV. to be reproduced in Gobelins tapestry, now in Lille Museum; tapestry given to Peter the Great, when he visited the Gobelins. Original engraved by Jean Audran; Duchange.—Landon, Musée, iv. 61; Monteil, Histoire des Français des divers États, vii.; Larousse, x. 279.

By Sebastian del *Piombo*, National Gallery, London; wood, transferred to canvas, H. 12 ft. 6 in. × 9 ft. 5 in. Mary at the feet of Christ, who stands with a gesture of command; Lazarus leaning against side of sepulchre, under a large tree, struggling, with help, out of his grave-clothes; in rear, Martha and others, offended in their nostrils, cover their faces, while the apostles look on; near Christ, some fall on their knees and believe; background, a river and a bridge, with buildings on a hill, the houses like those of the Trastevere suburb of Rome, and the ruin a reminiscence of the Basilica of Constantine. Painted in 1519, in rivalry with the Transfiguration of Raphael; executed, according to Vasari, under the superintendence, and after the designs, of Michelangelo. It is probable that the latter gave drawings for several of the figures, but of his superintendence we have no proof. Ordered by Cardinal Giulio de' Medici, who sent it to his bishopric in Narbonne, where it was hung in the Cathedral; later in Or-

Raising of Lazarus, Sebastian del Piombo, National Gallery, London.

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lican Gallery, the regent paying 24,000 francs for it; bought by banker Angerstein for 3,500 guineas; Mr. Beckford offered

Raising of Lazarus, Rubens, Berlin Museum.

him £15,000 for it, but he insisted upon guineas, and the negotiation failed; sold, with 37 other pictures, forming Angerstein Collection, to National Gallery in 1824, for £57,000. One of the noblest pictures in existence.—Vasari, ed. Mil., v. 570; C. & C., N. Italy, ii. 329; Rosini, v. 8; Waagen, Treasures, i. 320; Angerstein Gal., Pl. 1; Richter, 89, 105; Kugler (Eastlake), ii. 514.

By *Rubens*, Berlin Mus.; canvas, H. 8 ft. 6 in. × 6 ft. 5 in. Christ stands at right, with extended arms, addressing Lazarus, who is quitting the tomb, assisted by Peter standing behind him, and a woman kneeling in front; another disciple and another woman raise their hands in astonishment. A good work of Rubens' middle period. Formerly at Potsdam. Taken to Paris; returned in 1815. Sketch in Louvre. Engraved by Bolswert. —Smith, ii. 108; Meyer, Museen, 392; Landon, Musée, 2d Col., i. Pl. 34.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ, half reclining, half sitting, at the bottom of the picture, while Lazarus is disencumbered of his grave-clothes at the top, on the side of a rocky hill; the persons aiding exhibit neither astonishment nor awe. —Ruskin, Stones of Venice, iii. 339; Burckhardt, 745.

By Otto *Vaenius*, Antwerp Cathedral, Eighth Chapel. Christ, standing in centre surrounded by many people, with women kneeling in front, raises his right hand; in the foreground, Lazarus, who has just been raised from the grave beside him, is assisted by two men. Taken to Paris by the French; returned in 1815.—Landon, Musée, xiii. Pl. 37.

Subject treated also by Leandro Bassano, Venice Academy; Aliense, Perugia; Girolamo Muziano, Louvre, and S. M. Maggiore, Rome; Mabuse, Brussels Museum; Lucas Cranach, the elder, Dresden Museum; Otto Vaenius, Ghent Cathedral; Abraham Bloemaert, Munich Museum; Johann Rotten-

Raising of Lazarus, Otto Vaenius, Antwerp Cathedral.

hammer, Vienna Museum; Rubens, Turin Museum; H. de Hess, All-Saints', Munich; Bon Boullongne, Church of the Carthusians,

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Paris; Eustache Le Sueur; Benjamin West; Eugène Delacroix (1850); Verdier, St. Germain-des-Prés, Paris.

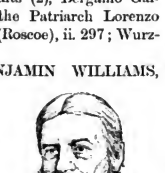
LAZERGES, HIPPOLYTE (JEAN RAYMOND), born at Narbonne (Aude), July 5, 1817. Genre painter, pupil of David d'Angers and Bouchot. Paints religious pictures and oriental scenes with care, but without much grasp of subject. Has executed works in Notre Dame de Bon Secours, near Rouen, and in the Nantes Theatre. Medals: 3d class, 1843; 2d class, 1848, 1857; Legion of Honour, 1867. Works: Descent from Cross (1843), Chapel of Château d'Eu; Christ in the Garden (1844), Hospital at Beaune; The Virgin interceding for Sinners (1848), Limoges Museum; Springtime personified by Young Girl (1849), Roanne Museum; Genius extinguished by Pleasure (1850), Carcassonne Museum; Susanna Bathing; Descent from Cross (1855), Luxembourg Museum; Albani in his Studio (1857), Narbonne Museum; Napoleon III. aiding the Inundated at Lyons (1857), Lyons Museum; Peter's Denial (1859), Montpellier Museum; Kabyles Harvesting (1861), Tarbes Museum; Dance of the Aissaouas (1861), Perpignan Museum; Christ bearing the Cross (1870), Orléans Museum; Eve (1872); Christ of the 19th Century (1873); Stabat Mater (1874); Christ led to Prison, Resurrection, Louis XVI. and Marie Antoinette at Versailles (1876); Falma the Singer,

Moors in Court of the Marabout (1877); A Waif (1883); Kabyle Women (1884); Descent from the Cross (1885). — Bellier, i. 935; Bitard, 789; Vapereau.

LAZERGES, JEAN BAPTISTE PAUL, born in Paris, Jan. 10, 1845. Genre and portrait painter, son and pupil of preceding. Medal, 3d class, 1884. Works: Portrait of Sara Bernhardt (1870); The Bath (1875); Banks of the Brook (1877); Repose in Algiers (1881); Arab Marching (1882); Storyteller in Algiers (1883); End of Day, ib. (1884); Caravan, ib. (1885).—Bellier, i. 935.

LAZZARINI, GREGORIO, born at Villanuova in 1657, died in Venice in 1735 (?). Venetian school; history painter, pupil of Francesco Rosa, of Genoa, whose sombre style he not only abandoned, but altogether banished from the Venetian school, of which, for accuracy of design and taste in composition, he must be pronounced the leader during that period. Works: Hercules and Omphale, Astronomy, Cassel Gallery; Venus in a Shell drawn by Dolphins, Liechtenstein Gallery, Vienna; Moses striking the Rock, The Fall of Manna, Abraham's Sacrifice, Charity, Academy, Venice; Bacchanale, Portrait of himself, Museo Civico, ib.; Male portraits (2), Bergamo Gallery; Portrait of the Patriarch Lorenzo Giustiniani.—Lanzi (Roscoe), ii. 297; Wurzbach, xiv. 261.

LEADER, BENJAMIN WILLIAMS, born in Worcester, March 12, 1831. Real name Benjamin Williams; assumed surname Leader as a distinction. Landscape painter; pupil of Royal Academy schools. Elected an A.R.A. in 1883.



Works: Welsh Churchyard (1863); Through the Glen (1867); Wild Wales (1872); Thames at Streatly (1874); English Hayfield (1876); Lucerne, Lauterbrunnen (1877); Autumn in Switzerland, Summer in Worcestershire (1878); English Hayfield (1879); In the Evening there shall be Light (1882); Parting Day, Green Pastures and Still Waters, Autumn Evening (1883); The Rivulet, The Ploughman (1884).—Art Journal (1871), 45.

LEANDRO, ST., *Murillo*, Seville Cathedral; canvas, H. 6 ft. 2 in. × 5 ft. 6 in.

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Robed in white and mitred, seated by a table, holding a parchment in his hands. Painted in 1655. Companion to St. *Isidoro*.

LEANDRO AND BONAVENTURA, SS., *Murillo*, Seville Museum; canvas, H. 6 ft. 9 in. × 5 ft. 11 in. St. Bonaventura on left, leaning against a pedestal, with model of a church in his hands; St. Leandro on right, with pastoral staff in left hand, and parchment in right; beside him a boy with a mitre. Painted about 1676 for church of Capuchin Convent, Seville. Companion to SS. *Justa* and Rufina.—Curtis, 258.

LEBARBIER, JEAN JACQUES FRANÇOIS, born at Rouen, Nov. 11, 1738, died in Paris, May 7, 1826. French school; history painter and illustrator; won first prize of the Rouen Academy in 1756 and 1758; went to Paris, where he studied under Pierre, and after a journey to Rome was received into the Academy in 1785. Made illustrations for works of Ovid, Racine, Rousseau, Delille, and others. Medal, 1st class, 1808; Member of the Institute, 1816. Works: Siege of Beauvais (1781), Town-hall, Beauvais; Crillon receiving Letter of Henry IV. (1781); Henry IV. and Sully (1783); Jupiter Asleep on Mount Ida (1785), Courage of Spartan Women (1787), Louvre; Henri Dubois entering first into the Bastille (1789); Lycurgus presenting his Nephew to the Spartans (1791); Heroism of young Désilles at Nancy (1795), Town-hall, Nancy; Helen and Paris (1801); Agrippina leaving Camp of Germanicus (1808); St. Louis about to depart for the First Crusade receiving the Oriflamme at Saint-Denis (1812), Sacristy of Basilica, St. Denis; Henry IV. and Marquis de Vernueil (1814); Medias assassinating Mania, Farewell of Abradatas and Panthea, Panthea expiring on the Body of her Husband (1817); Callisto surprised by Jupiter, Schwerin Gallery.—Bellier, 936; Ch. Blanc, École française, iii.; Larousse, x. 285.

Lebarbier 1774
Le Barbier 1790

LEBEL, EDMOND, born at Amiens, in 1834. Landscape painter, pupil of Léon Cogniet. Medal, 2d class, 1872. Works: A Vow at San Germano (1872), Luxembourg Museum; Street at Cassino (1873); Butcher of Transtevere—Rome (1874), Ponte Rapido at Cassino (1875), Amiens Museum; Entrance to Abbey of Monte Cassino (1875); Cardinal blessing Family of Pilgrims (1877); Ecco Fiori! (1878); Street at Belmonte (1879).—Bellier, i. 939; Du Camp, B. Arts, 277.

LE BLANT, JULIEN, born in Paris; contemporary. History painter, pupil of E. Girard; of increasing merit and popularity. Medals: 3d class, 1878; 2d class, 1880. Works: Assassination of Lepelletier Saint Fargeau (1874); Playing the Game of Tonneau (1877); Death of General d'Elbée (1878); Henry de la Rochejacquelin (1879); Skirmish of Fougères in 1793 (1880); Couriers of the Blues (1882); Execution of General Charette (1883); Dîner de l'Équipage (1884).

LE BOURGET. See *Bourget*.

LE BRUN, CHARLES, born in Paris, Feb. 24, 1619, died there, Feb. 12, 1690. French school; history and portrait painter, son of a sculptor; pupil of Perrier, Vouet, and Poussin. Protected by the Chancellor Seguier. At the age of fifteen he attracted attention by several pictures painted for Cardinal Richelieu, and in 1642 was taken to Rome by Nicholas Poussin, with whom he lived six years, and from whom he received invaluable advice. Recalled to Paris in 1648, he was received into the Academy, protected by Fouquet, presented to Louis XIV. by Cardinal Mazarin, and made court-painter. In 1662 the king

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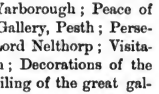
ennobled him, gave him the general care of all works of art in royal buildings, and made him director of the Gobelins, and successively rector, chancellor, and director of the Academy of Painting. In 1666 Le Brun induced the king to found the French Academy at Rome, where, though absent, he was made prince of the Academy of St. Luke. After the death of Colbert the fortunes of Le Brun declined, through the enmity of Louvois, who brought so much trouble upon him that he sickened and died. He was an extremely able and prolific painter, who belonged to a theatrical and mannered school. Works: Adoration of Shepherds (2), Sleep of Infant Jesus (1655), Holy Family, Christ served in Desert by Angels, Christ's Entry into Jerusalem (1689), Christ bearing his Cross (1687), Christ on the Cross (1685), Crucifix with Angels (1686), Christ dead on Virgin's Knees, Descent of Holy Spirit, Martyrdom of St. Stephen (1651), Repentant Magdalen, Fall of Rebellious Angels, *Mucius* Scævola before Porsena (1639), Death of *Cato*, Passage of the *Granicus*, Battle of *Arbela*, Tent of *Darius*, *Alexander* and Porus, *Alexander* entering Babylon, Meleager and Atalanta Hunting, Death of Meleager, Mars and Venus, Portrait of Charles Le Brun, do. of Charles Alphonse du Fresnoy, Louvre; Establishment of the Invalides, Founding of the Order of St. Louis, Baptism of the Dauphin, The King visiting the Gobelins, Founding of the Observatory, Louis XIV. apologizing in the Name of Spain, Giving the Keys of Marsal to Louis XIV., Renewal of the Swiss Alliance, Marriage of Louis XIV. to Maria of Austria, Versailles Museum; Descent from Cross, Rennes Museum; Nymph pursued by a River, Bordeaux Museum; Louis XIV. with Conquered Nations at his Feet, Lyons Museum; Baptism of Christ, Daniel in Lions' Den, Last Judgment, Caën Museum; Father Eternal in Glory, Nantes Museum; Hercules and Cacus, Lille Museum; St. John the Apostle in Ecstasy, Nimes Museum; Christ in the Garden, Crucifixion, Hermitage, St. Petersburg; Portrait of Banker Jabach and his Family, Berlin Museum; Prophet Elijah and the Priests of Baal, Musée Rath, Geneva; Repentant Magdalen, John Evangelist in Patmos, Portrait of Aged Woman, Old Pinakothek, Munich; Boar-Hunt, Stuttgart Museum; Portrait of a General, Liechtenstein Gallery, Vienna; Magdalen, Venice Academy; Horatius defending the Bridge, The Musicians, Massacre of Innocents, Dulwich Gallery; Centaurs and Lapiths, Earl of Darnley; Perseus Rescuing Andromeda, Earl of Yarborough; Peace of Nimwegen, National Gallery, Pesth; Perseus and Andromeda, Lord Nelthorp; Visitation, Lord Feversham; Decorations of the great staircase and ceiling of the great gal-



lery (1679–80), Versailles; Mural paintings at St. Germain, and in Castle and Pavilion of Sceaux.—Bellier, i. 944; Ch. Blanc, École française; Jal, 751; Keane, Early Masters, 511; Larousse; Mémoires inédits, i. 1; Stothert, 91; L'Art, xiii. 3; xvi. 137, 238.

LE BRUN, Mme. MARIE LOUISE ELISABETH (née Vigée), born in Paris, April 16, 1755, died there, March 30, 1842. French school; portrait, history, and landscape painter. Taught drawing by her father, portrait painter, and by Briard, painting by Doyen and Joseph Vernet; perfected herself by study of the old masters at the Louvre, and at the

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age of sixteen had painted many portraits. In 1774 she was made a member of the Academy of St. Luke, and in 1783 of the French Academy. Long before this she had married a picture-dealer named Le Brun, who made a very free use of the money which she earned. At the outbreak of the Revolution Mme. Le Brun went to Italy, painted at Naples Lady Hamilton as a Bacchante, and was made associate member of the Academies of Bologna and Parma. Before returning to France in 1801 she visited Germany and Russia, and was made associate of the Academies of Berlin, St. Petersburg, Copenhagen, and Geneva. Later she visited England, Holland, and Switzerland, and in 1808 painted Mme. de Staël at Coppet. In 1809 she settled at Marly, and at the age of eighty painted an admirable portrait of her niece, Mme. von Rivière. In 1835 she published her reminiscences. During her life she painted 662 portraits, 200 landscapes, and 15 historical pictures. Works: Peace bringing Abundance (1780), Portrait of herself and Daughter (2), Portrait of Paisiello (1791), Portrait of Hubert Robert (1788), Portrait of Joseph Vernet (1778), Louvre; Hebe, Bordeaux Museum; Venus tying the Wings of Love; Modesty and a Vestal (Le Brun sale, 1842, 1,500 fr.); Marie Antoinette and her Three Children, Versailles Museum; Portrait of Maria Caroline—Wife of Ferdinand IV. King of Naples; do. of their Daughter the Princess Christina, Madrid Museum; Madame de Staël, Musée Rath, Geneva. —Bellier, i. 947; Guhl; Ch. Blanc, École française; Wurzbach, Fr. Mal. des xviii. Jahrh., 11; Lejeune, Guide, i. 307; Larousse; Wessely, 39.

Mme Le Brun f 1779

L. E Vigee Le Brun 1788

LEBSCHÉE, KARL AUGUST, born at Schmiegel, Posen, July 27, 1800, died in Munich, June 13, 1877. Architecture and landscape painter, pupil of Munich Academy under W. von Kobell, Wagenbauer, Dillis, and Dorner; excelled especially in water-colours. Works: Twenty-seven Memorial Leaves from Munich's Past, City Hall, Munich; Ninety-six Views of Bavarian Castles and Towns, Historical Society of Upper Bavaria.—Allgem. d. Biogr., xviii. 103; Allgem. Zeitg., July 2, 1877, Beilage, 183; Kunst-Chronik, xii. 643; xiv. 754; Nagler, Mon., i. 939; ii. 122.

LECLAIRE, VICTOR, born in Paris, Dec. 21, 1830, died there in Jan., 1885. Landscape and flower painter, pupil of his brother, Léon Louis Leclaire (born June 4, 1829). Medals: 3d class, 1879; 2d class, 1881. Works: Resting in the Woods, Souvenir of the Woods of Meudon (1868); Flowers, Persian Armour and Japanese Articles, Fish and Plums, My Cousin's Studio (1874); Winter Flowers (1879); Autumn Flowers (1879), Luxembourg Museum; Field Flowers, Hunting Day (1880); Last Flowers of Autumn (1881); Flowers (1882); Anxiety, Team of Oxen (1883); Chrysanthemums, Summer Flowers (1884); Courtyard Interior (1885).

LE CLEAR, THOMAS, born in Owego, N. Y., March 11, 1818. Portrait painter; self-taught. About 1832 painted portraits in London, Canada; in 1839 settled permanently in New York, exhibiting at the National Academy and occasionally at the Royal Academy, London. Elected N.A. in 1863. Works: Itinerant; Marble-Players, Art Union; Young America; Landscape (1881). Portraits: McEntee; Booth as Hamlet; President Fillmore, Dr. Vinton, Daniel R. Dickinson (1870); E. W. Stoughton, Bayard Taylor, Parke Godwin (1877); William Page (1878), Corcoran Gallery, Washington; George Bancroft, Century Club, New York; William Cullen Bryant (1880); S. R. Gifford (1881).

LE CLERC, SÉBASTIEN, the younger, born in Paris, Sept. 29, 1676, died there, June 29, 1763. French school; history and genre painter, son and pupil of the

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engraver Sébastien Le Clerc, the elder (1637–1714), and pupil of Bon Boulogne; received into the Academy in 1704. Works: Death of Sapphira, Louvre; Purification of Æneas preparatory to Deification (1704), Trianon; Rape of Europa; Pictures in Museums at Alençon and Stockholm; Landscapes with Castle and Figures (2), Liechtenstein Gallery, Vienna.—Meaume, Séb. Le Clerc et son Œuvre, 309; Wurzbach, Fr. Maler des xviii. Jahrh., 31; L'Art, xv. 92.

LECOINTE, CHARLES JOSEPH, born in Paris, Feb. 23, 1824. History and landscape painter, pupil of Picot and Aligny; first exhibited in the Salon in 1843, then went to Italy; on his return to Paris he studied in the École des Beaux Arts, and won the grand prix de Rome in 1849. His earlier works are much inferior to those painted after his second visit to Italy. Medals: 3d class, 1844, 1855, 1861. Works: Prodigal Son (1844); Good Samaritan, Valley of Chevreuse (1845); Flight into Egypt (1846); Shepherd and the Sea (1847); The Heron (1848), Angers Museum; The Barren Fig-Tree (1855), Luxembourg Museum; Aquæ Claudiæ (1857); Ruins of Pierrefonds, Campagna at Rome (1859); Temptation of Christ, Pius IX. walking at Torre di Quinto, Roman Peasants playing the Ruzzica (1861), Wine-Shop at Tivoli; Horace at Tibur (1863); On the Shore of the Sea (1865); Death and the Woodsman (1866); A Mill (1869); Two Incidents in the Life of St. Geneviève, Church of St. Roch, Paris.—Bellier, i. 955; Müller, 325.

LECOMTE-DU-NOUY, JULES JEAN ANTOINE, born in Paris, June 10, 1842. Genre painter, pupil of Gérôme, Gleyre, Signol, and of the École des Beaux Arts; won the 2d grand prix in 1865. Medals: 1866, 1869; 2d class, 1872; London, 1862; Vienna, 1873; L. of Honour, 1876. Works: Francesca da Rimini and Paolo Malatesta in the Infernal Regions (1863); Death of Jocasta (1865), Arras Museum; Greek Sentinel (1865); Invocation of Neptune (1866), Lille Museum; Job and his Friends (1867); Ajax's Madness (1868); Love which passes and Love which remains (1869), Boulogne Museum; The Charmer (1870); Bearers of Evil News (1872), Luxembourg Museum; A Philosopher without knowing it (1873); Butchers of Venice, Eros (1874), Tours Museum; Chosroes' Dream (1875); Homer Begging (1876, triptych); Door of the Seraglio (1877); Christian Women at the Virgin's Tomb (1878); St. Vincent de Paul helping the Alsatians and Lorrainers after their Reunion with France (1879), Church of the Trinity, Paris; Rabbis commentating on the Bible on Saturday (1882); Toilers of the Sea, Marabout Prophet Sidna-Aïssa (1884); Oriental Women, Contemplations (1885); Pompeian Market Woman, A. J. Antelo, Philadelphia; Christian Women at the Chapel of the Virgin, H. L.

LECOMTE DUNOUY–1875

Dousman, St. Louis.—Bellier, i. 959; Bitard; Claretie, Peintres (1874), 323; Larousse; Müller, 325; Du Camp, B. Arts, 156.

LECOMTE-VERNET, CHARLES HIPPOLYTE ÉMILE, born in Paris in 1821, died there in 1874. Genre painter, pupil of Horace Vernet and Léon Cogniet. Medals: 3d class, 1846, 1863; L. of Honour, 1864. Works: Farewell (1833); Aria Cattiva (1846); Aurora, Night, Ugolino, Visitation, Styrian Girl playing with a Panther, Orpheus and Eurydice, St. Catherine of Alexandria (1843 to 1853); Queen of Navarre (1855); Amphitrite, Young Roman Woman (1859); Let Little Children come unto Me (1861), St. John the Baptist, St. Louis-en-Ile, Paris; Syrian Expedition (1863); Fellah Woman with her Child (1864); Fellah Woman carrying a Zir, Alméh (1866); Fellah Girl playing the Daireh (1868); Gypsy Girl (1869); Fellah Girl, Wallachian Girl playing with an Owl (1870); Penelope, Alméh (1874).—Bellier, i. 958; Larousse; Müller, 325.

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LECTURE CHEZ DIDEROT (Reading at Diderot's House), Jean Louis Ernest *Meissonier*, Baron Edmond de Rothschild, Paris. The encyclopædists Helvetius, d'Holbach, D'Alembert, Grimm, and others are met in Diderot's study to listen to the reading of some work. The reader, at left, clad in gray, is seated at a table around which are placed three of his companions, one in pale yellow, another in blue, the third in rosy gray; a fifth is standing near the bookcase, a sixth leans upon the back of a chair, and a seventh is seated apart at right. Exposition universelle, 1867; purchased by Paul Demidoff.

Leda, Correggio, Berlin Museum.

LECURIEUX, JACQUES JOSEPH, born at Dijon, Aug. 13, 1801. Genre painter, pupil in Dijon of Anatole Devosge, in Paris of Lethière, and of the École des Beaux Arts (1822–26). Medals: 3d class, 1844; 2d class, 1846. Works: Francis I. at the Tomb of Jean sans Peur, St. Louis at Damietta, Death of Louis XI., Brigands disguised as Monks, Girl giving her Hair to the Poor, Resurrection of Jairus' Daughter, Love of Flowers, Little Red-Cap, Solomon de Caus in Bicêtre (1827 to 1852); Christian Soul (1864); Portrait of Duc de Retz, Versailles Museum.—Bellier, i. 961; Larousse; Müller, 325.

LEDA, *Correggio*, Berlin Museum; canvas. Leda and her companions surprised by swans while frolicking in the water in a wood. Painted in 1530–32, probably by order of the Duke of Mantua, together with the Danaë, for a present to the Emperor Charles V.; afterwards in possession of Antonio Perez, favourite of Philip II., and sold, after his fall, to Emperor Rodolf II.; in Prague catalogue of 1621, and probably carried to Stockholm when the Swedes took Prague in 1648; passed from collection of Queen Christina, through several hands, to Orleans Collection in 1722. Louis the Pious, son of the Regent Duc d'Orléans, instigated by his father confessor, Abbé de Saint Geneviève, cut out the head of the Leda and otherwise mutilated it. The fragments fell into the hands of Charles Coypel, the court-painter, and either he or a painter named Deslyen repaired it and repainted the head. At Coypel's sale it was bought by Pasquier for 16,050 livres, and at his sale (1755) it was bought for Frederick the Great for 21,060 livres. In 1806 the French took it from the Palace of Sansouci to Paris, where Prud'hon painted in a new head; it was returned in 1814, and has been in the Berlin Museum since 1830. Lately restored by Schlesinger,

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who put in a still better head. Replica in Palazzo Rospiglioso, Rome, and in Madrid Museum. Engraved by Duchange; Desrochers; Müller; Porporati.—Meyer, Correggio, 347, 490; Künst. Lex., i. 440; Landon, Œuvres, viii. Pl. 55; Klas. der Malerei (group), i. Pl. 52; Réveil, xii. 859.

By *Michelangelo*, National Gallery, London. Leda embracing the swan. A large picture painted in tempera, about 1529. Given to Antonio Mini, his pupil, who carried it to France and sold it to Francis I.; was at Fontainebleau till reign of Louis XIV. Desnoyers ordered it to be burned, but Mariette is said to have seen it in the 18th century. A cartoon of it, formerly erroneously ascribed to Michelangelo and once in the Casa Vecchietti, Florence, is now in the Royal Academy, London.—Vasari, ed. Mil., vii. 199; Clement, 345; Waagen, Treasures, i. 391; Revue univ. des Arts, xxii. 158; Rosini, v. 65; Gaz. des B. Arts (1876), xiii. 155.

By *Tintoretto*, Norton Collection, England; canvas. Leda, nude, reclining on drapery spread upon a couch overhung with curtains, caresses the swan; at her feet, a little dog barking at the swan; at side, a woman, draped, leaning over as if to take from a coop a duck with which a cat is playing; in background, a bird in a cage. Formerly in Orleans Gallery; sold to Mr. Willett for £200. Engraved by G. Mondet.—Ch. Blanc, École vénitienne.

Leda, Tintoretto, Norton Collection, England.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 3 ft. 4 in. × 3 ft. Leda with the swan. Acquired in 1744 from Casa Grimani Calergi, Venice.

By Paolo *Veronese*, Monro-Johnstone Collection, London; canvas. Leda with the swan. Exquisitely modelled. Probably same picture as one in Orleans Gallery, which was sold to Earl Gower for £300.—Waagen, Treasures, ii. 132, 498.

Subject treated also by François Boucher, Stockholm Museum; Frans Grosse, Dresden Gallery; Alessandro Turchi; Andrea del Sarto, Brussels Museum; Pontormo, Uffizi, Florence; Jean Briemond (1845); Narciso Diaz (1846); Camille Roqueplan (1850); Hans Makart; L. E. Rioult (1850); Louis Riesener (1855); Paul Baudry (1857); Nicolas Auguste Galimard (1858); Charles H. Muller (1861); Adolphe Jourdan (1864); Charles Edouard Boutibonne (1864); Gaston Saint-Pierre (1865); Edouard de Beaumont (1868); J. M. Sevestre (1870).

LEE, FREDERIC RICHARD, born at Barnstaple, Devon, in 1799, died at Cape of Good Hope, June 4, 1879. Landscape painter; served a campaign as a soldier in the Netherlands, but returning home in ill health became a student at the Royal Academy in 1818; elected an A.R.A. in 1834, and R.A. in 1838. Subjects chiefly English and Scottish scenery. Painted latterly in conjunction with T. S. Cooper. Works: Showery Weather (1834), Cover Side (1839), Evening in Meadows (1854), River Scene (1855), National Gallery, London; Breakers

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at Plymouth (1856) ; Bay of Biscay (1858) ; Summer (1860) ; Gibraltar (1861) ; Land we Live in (1867) ; Morning in Meadows (1869); Land's End (1872).—Cat. Nat. Gal.; Sandby, ii. 159.

LEENHARDT, MAX, born at Montpellier ; contemporary. Genre and portrait painter, pupil of Michel and Cabanel. Medal, 3d class, 1884. Works : Aurora (1880) ; Ascent of Jacou—Hérault (1881) ; Murder in the Village (1882) ; Martyrs of the Reformation (1884); Entre nous (1885).

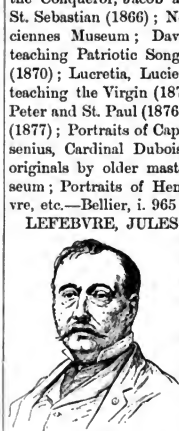
LEERMANS, PIETER, flourished about 1670. Dutch school ; figure painter, supposed pupil of Frans van Mieris, the elder, according to others, of Gerard Dou. Works : Christ on the Cross, Brussels Museum ; Gentleman with Gun and Dog, Cassel Gallery ; Huntsman resting, Copenhagen Gallery ; Old Hermit kneeling before his Cell, Dresden Museum ; Old Lady Miser, Vienna Museum.

LEEUW, GABRIEL VAN DER, born at Dordrecht, Nov. 11, 1643, died there, June 3, 1688. Dutch school ; landscape and animal painter, son and pupil of Sebastian van der Leeuw (an animal painter and pupil of Jacob Gerritse Cuyp). Moved early to Amsterdam, visited Rome, and lived fourteen years at Turin, where he called himself Leone and successfully imitated Castiglione and Rosa da Tivoli. Works : Italian Landscapes (2), Rotterdam Museum ; Bear-Hunt, Stag-Hunt, Liechtenstein Gallery, Vienna. —Allgem. d. Biogr., xviii. 124 ; Immerzeel, ii. 165 ; Kramm, iv. 961.

LEEUW, PIETER VAN DER, born in Dordrecht about 1644, died 1704. Dutch school ; landscape painter, brother of preceding, pupil of his father, and a zealous imitator of Adriaan van de Velde, whom, in his best pictures, he nearly rivals. Entered guild of St. Luke at Dordrecht in 1669. Works : Landscape with Animals and Shepherds, Rotterdam Museum ; Landscapes with Cattle (2, 1671), Old Pinakothek, Munich ; Landscape with Cows and Sheep, Liechtenstein Gallery, Vienna ; Pictures in Städel Gallery, Frankfort.—Kugler (Crowe), ii. 445 ; Burger, Musées, ii. 261.

LEFEBVRE, CHARLES, born in Paris, Oct. 16, 1805, died there, May 19, 1883. History and portrait painter, pupil of Gros and Abel de Pujol ; travelled in Spain, Switzerland, and Germany. Medals : 2d class, 1833 ; 1st class, 1845 ; 3d class, 1855 ; L. of Honour, 1859. Works : Prisoner of Chillon (1827) ; Magdalen (1831) ; Louis XI. refusing to pardon Nemours (1833) ; Miraculous Virgin (1838) ; Souvenirs of Normandy (1841) ; Christ on the Cross (1845) ; Death of William the Conqueror (1851) ; Bacchante (1851), Lille Museum ; Satan overcome (1852), Nimes Museum ; Ecce Homo, Wife of Candaules, Doctor Adelon (1855) ; Triumph of Amphitrite, Gypsy Girl, Bretons, Gloria, St. Louis landing at Damietta (1859) ; Festival of Bacchus, Magdalen (1861) ; Death of William the Conqueror, Jacob and Joseph (1863) ; St. Sebastian (1866) ; Nereid (1868), Valenciennes Museum ; David (1869) ; Mehul teaching Patriotic Songs to the Parisians (1870) ; Lucretia, Lucien (1873) ; St. Anne teaching the Virgin (1875) ; Parting of St. Peter and St. Paul (1876); Japanese Daimio (1877) ; Portraits of Captain Hoche, of Jansenius, Cardinal Dubois, and others after originals by older masters, Versailles Museum ; Portraits of Henri Litolff, Jules Favre, etc.—Bellier, i. 965 ; Müller, 325.

LEFEBVRE, JULES JOSEPH, born at Tournan, March 14, 1834. Genre and portrait painter, pupil of Léon Cogniet; won grand prix de Rome in 1861 for his Death of Priam. Medals: 1865, 1868, 1870; 1st class, 1878 ; L. of Honour, 1870 ; Officer, 1878. Works : Death of Priam, Christmas Eve (1861) ; Roman Charity (1864), Melun Museum :



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Pilgrimage to Sacro Speco (1865), Benedictine Church at Subiaco; Girl Asleep (1865); Nymph and Bacchus (1866), Luxembourg Museum; Pius IX. at St. Peter's (1867); Woman Reclining (1868), Alexandre Dumas; Pascuccia (1869); *Truth* (1870), Luxembourg Museum; La Cigale (1872); Portrait of Prince Imperial (1874); Slave carrying Fruits on a Tray (1874), Ghent Museum; A Dream, Chloë (1875); Mary Magdalen (1876); Girl Laughing (1876), Amiens Museum; Chloë, Young Bride (1878); Diana Surprised (1879); La Fiammetta, Undine (1881); The Betrothed (1882); Psyche (1883): Aurora (1884); Laura (1885); *Mignon*, La Cigale, The *Dew* (La Rosée), Wm. Astor, New York; Mignon, W. H. Vanderbilt, ib.; Graziella, Miss C. L. Wolfe, ib.; Virginia, J. J. Astor, ib.; Sposa da Torrente, C. Vanderbilt, ib.; Fruit Girl, M. Graham, ib.; Truth, S. A. Coale, St. Louis; Morning Glory, La *Cigale*, D. Catlin, ib.; Evening, J. A. Scudder, ib.—Bellier, i. 966; Montrosier, ii.; Gaz. des B. Arts (1869), i. 504; Claretie, Peintres (1884), ii. 345; Art Journal (1883), 148.

LEFÈVRE (Lefèbvre, Lefébure), CLAUDE, born at Fontainebleau, Sept. 17, 1632, died in London, April 26 (or in Paris, April 5, ?), 1675. French school; portrait painter, pupil of Lesueur and Lebrun, having begun to form himself by studying the masterpieces at Fontainebleau. He painted the king, the queen, and the principal persons at court; was received into the Academy in 1663, and subsequently went to England, where his portraits were esteemed almost as highly as those of Van Dyck. Works: Master and Pupil, Male Portrait (1667), Louvre; Portrait of Colbert (1663), three others, Versailles Museum; Portrait of Olivier—Grand Auditor of France, Metz Museum.—Argenville, v. 177; Ch. Blanc, École française, i.; Jal, 758; Mémoires inédits, i. 402.

LEFÈVRE, ROBERT, born at Bayeux, April 18, 1756, died in Paris, Oct. 3, 1830. Genre and portrait painter, pupil of Regnault; best known by his portraits. He became private painter to Louis XVIII.; L. of Honour, 1814. Exhibited in many Salons from 1791 to 1827. Works: Cupid disarmed by Venus (1795), Louvre; Cupid sharpening his Arrows; Abelard and Héloïse; Phocion drinking the Hemlock; The Cemetery (1827); Portraits of Napoleon I. (3, one dated 1806), of Pauline Bonaparte (1806), Marie Julie Clary, Queen of Naples (1807), of Marshals Augereau and Oudinot, Ministers Regnier (1808) and Savary (1814), of General Tharreau, of the Engraver Denon, the Poet Malherbe, Versailles Museum; of General Bonaparte, Lisieux Museum; of Louis XVIII., Colmar Museum; of Jan Frans van Dael (1804), Antwerp Museum; of Madame Letitia, of the Empresses Josephine

Robert Lefevre
1804

and Maria Louisa, Pius VII., Duchesse d'Angoulême, Charles X., etc.—Bellier, i. 968; Cat. du Mus. d'Anvers (1874), 233; Villot, Cat. Louvre; Larousse.

LEGILLON, JEAN FRANÇOIS, born at Bruges, Sept. 1, 1739, died in Paris, Nov. 23, 1797. Flemish school; landscape and interior painter, pupil at Rouen of Descamps; went in 1767 to Paris, where he definitely settled in 1782, having in the meanwhile repeatedly returned to it and to Bruges after a visit to Rome (1770), and between travels in Italy and Switzerland (1776 and 1779); was elected member of the French Academy in 1789, and soon after made court-painter. Works: Farm Interior, Bruges Academy; Ruined Barn with Women and Animals (1789); View of Freiburg; Grotto Interior with Animals Drink-

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ing ; Forest of Fontainebleau, Farm Interior (1791) ; A Mine, Stable Interior (1795).—Immerzeel, ii. 166 ; Weale, Cat. Acad. de Bruges, 97.

LEGRAS, AUGUSTE, born at Périgueux (Dordogne), June 2, 1817. History and portrait painter, pupil of Bonnefond and of Ary Scheffer. Medal, 3d class, 1857. Works; Refugium Peccatorum, Mater Dolorosa (1857) ; Return of the Holy Women from Christ's Tomb (1859) ; The Jewels, Little Charmer (1865) ; The Toilet—time of Louis XIII. (1868) ; The Mirror, do. (1869) ; Reverie, do. (1870) ; Child's Prayer (1873) ; Arethusa (1874) ; Cherbourg Museum ; Mary Magdalen at the Foot of the Cross (1877) ; The Four Ages (1881) ; Carmen (1882) ; Ave Maria (1883) ; Little Violet Seller in Time of Louis XV., An Amateur Rat (1884).—Bellier, i. 977.

LEGROS, ALPHONSE, born at Dijon, May 8, 1837. History, genre, and portrait painter, pupil of Lecoq de Boisbaudran and École des Beaux Arts ; exhibited at Salon of 1857 a notable portrait of his father, and in 1859 The Angelus (Seymour Haden, London), which attracted attention; went in 1863 to London, where he still resides ; became professor of etching at South Kensington Art School, and in 1876 succeeded E. J. Pointer as Slade professor of fine arts at University College, London. Noted also for etchings and drawings in chalk and sepia ; has exhibited sculptures and bronzes at Grosvenor Gallery. Medals: Paris, 1867, 1868. Works: Ex Voto (1861), Dijon Museum ; Messe des Morts (1863) ; Return of the Prodigal (1865) ; Martyrdom of St. Stephen (1866), Avranches Museum ; Cupid and Psyche (1867) ; Amende honorable (1868), Luxembourg Museum ; Demoiselles du mois de Marie (1868), M. Miéville ; Pilgrimage, Liverpool Gallery ; Chantres espagnols, Benediction of the Sea, Eustace Smith, London ; The Coppersmith (1875), C. A. Ionides, London ; The Baptism (1877), Sir George Howard ; Repose of Day, Repas des Pauvres (1878) ; Jacob's Dream (1879) ; L'Incendie (1880) ; Old Wood-Burner, St. Jerome (1881) ; Rocky Landscape, Women praying in Church Porch (1884) ; Portraits of Browning, Huxley, Burne-Jones, Gambetta, etc.—Gaz. des B. Arts (1869), i. 500 ; (1876), xiii. 569 ; Portfolio (1875), 114 ; Athenæum, 1873 ; Müller, 326 ; Art Journal (1881), 294 ; Univ. Mag. (1880), v. 198.

LEHMANN, (KARL ERNST RUDOLF) HEINRICH, born at Kiel, Schleswig, April 14, 1814, died in Paris, March 31, 1882. History and portrait painter, son and pupil of Leo Lehmann, then pupil of Ingres in Paris. In 1837 he visited Munich, in 1838 Italy ; then settled in Paris, became naturalized (1847), and took rank among the most distinguished painters of the capital. Medals: 2d class, 1835 ; 1st class, 1840, 1848, 1855 ; L. of Honour, 1846 ; Officer, 1853 ; Member Institute, 1864 ; Member superior council of the Beaux Arts, 1875 ; professor in École des Beaux Arts. Works: Tobias and the Angel (1835) ; Jephtha's Daughter (1836) ; Don Diego, father of the Cid (1836), Lyons Museum ; The Fisherman (1837) ; Death of Robert-le-Fort at Brisserte in 886, Battle of Beaugé in 1421 (1837), Charles VII. (2), Louis VIII., Hugues de Payens—first Grandmaster of the Templars, Gabrielle d'Estrées, Versailles Museum ; St. Catherine borne to the Tomb by Angels, Virgin with Infant Jesus (1840) ; Flagellation of Christ, St. Nicholas, Boulogne ; Maruccia, Women near the Water (1842) ; Faustina, Jeremiah (1842), Angers Museum ; The Creditors, Hamlet, Ophelia (1846) ; At the Foot of the Cross, Sirens (1848) ; Leonidas (1848), Nantes Museum ; Consolation of the Afflicted, Assumption, Grief of the Oceanides (1850), Luxembourg Museum ; The Dream (1852) ; Infant Jesus and Magi, Undine, Venus Anadyomene, Dream of Erigone

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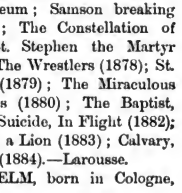
(1855); Adoration of the Magi and Shepherds (1855), Reims Museum; Saint Agnes, Education of Tobias (1859); Rest (1864), Luxembourg Museum; Sarah's Arrival at the Home of Tobias (1866); Moss-grown Rocks at Cauterets, Sea Rocks at Biarritz (1867); Calypso (1870); ceiling of the great Hall in the Palais de Justice, and of the École de Droit, mural paintings in the Throne Hall, Luxembourg Palace, etc.; Portrait of himself, Uffizi, Florence.—Appleton's Art Jour., Feb., 1870; Bellier, i. 982; Bitard, 804; Meyer, Gesch., 360, 374, 611; Larousse; L'Art (1883), i. 79; Courrier de l'Art (1882), 107, 221; Art Journal (1874), 169; Kunst-Chronik, xvii. 494.

LEHMANN, RUDOLF, born at Ottensen, near Altona, Aug. 19, 1819. Genre and portrait painter, son and pupil of Leo Lehmann, and pupil of his brother Heinrich; travelled in Germany, lived for some time in England, settled in Rome, and in 1866 removed to London. Medals: 3d class, 1843; 2d class, 1845, 1848. Works: Women of Procida in a Boat (1841), Kunsthalle, Hamburg; Spinning Woman (1842); Pilgrim Woman in the Campagna (1845); Sixtus V. blessing the Pontine Marshes (1847), Lille Museum; Carnival Scene, Sibyl, Graziella (1854); Morning in the Pontine Marshes (1860); Tasso returning to Sorrento; Roman Serenade, Collection of Prince of Wales; Foundling Hospital at Rome; Fortune-Teller, Favour of an Answer requested (1868); After the Fire (1869); Out of the World (1870); May we come in? (1871); Confessions (1872); Ave Maria (1874); Alma and her Pet Kittens (1875); After the Sitting (1876); Dolce far Niente (1881); Plaiting her Golden Hair, Roman Flower Girl (1883); Homewards (1884); Portraits of Earl of Stair, Duchess of Northumberland, Lady Herries, Lord Houghton, etc.—Meyer, Gesch., 540; Förster, v. 553; Müller, 327.

LEHNEN, JACOB, born at Hinterweiler, Rhenish Prussia, Jan. 17, 1803, died at Coblentz, Sept. 25, 1847. Still-life painter, pupil of Düsseldorf Academy; painted especially kitchen pieces with different kinds of vessels, also hunts and landscapes. Works: Breakfast (1830), Still Life (1831), Pantry (1854), National Gallery, Berlin; Still Life (1839), Ravené Gallery, ib.; do. (1836), Königsberg Museum.

LEHOUX, PIERRE ADRIEN PASCAL, born in Paris, Aug. 9, 1844. History painter, pupil of Cabanel. A vigorous and effective painter, who won the Salon prize on its first bestowal, 1874. Medals: 2d class, 1873; 1st class, 1874. Works: Mercury and Argus (1869); Hemon beside the Body of Antigone (1870); Bellerophon conquering the Chimera (1872), Valenciennes Museum; David and Goliath, An Oceanide (1873); St. Lawrence the Martyr (1874), Luxembourg Museum; Samson breaking his Bonds (1875); The Constellation of Boötes (1876); St. Stephen the Martyr (1877); Surprise, The Wrestlers (1878); St. John the Baptist (1879); The Miraculous Draught of Fishes (1880); The Baptist, Mars (1881); The Suicide, In Flight (1882); Shepherd choking a Lion (1883); Calvary, Baptism of Christ (1884).—Larousse.

LEIBL, WILHELM, born in Cologne, Oct. 23, 1844. Portrait and genre painter, pupil in Munich of Piloty; took Van Dyck for his model; went to Paris in 1869, where he took up genre painting; received a medal, and returned to Munich in 1870.



Works: Portrait of his Father (1866), Cologne Museum; Female Portrait (1870); Lady in Old German Costume (1873); Smoking Woman; Female Head (1879), Dresden Gallery; Conversation in a Tavern, Peasant Politicians, At Church (1882), Vienna Exposition.—Zeitschr. f. b. K., xvii. 343; Müller, 328; Illustr. Zeitg. (1882), ii. 9; N. ill. Zeitg. (1882), i. 30.

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LEICKERT, CHARLES, born at Brussels in 1817. Landscape and city-views painter, pupil of Bartholomeus van Hove and Wynand Nuyen, then of Schelfhout; travelled in the Netherlands and Germany, and in 1856 became member of the Amsterdam Academy. Works: Winter Landscape (1867), Amsterdam Museum; City View in Winter (2), Rotterdam Museum; Dutch City, Kunsthalle, Hamburg; Winter Landscape, Stettin Museum.—Immerzeel, ii. 167; Kramm, iv. 961.

LEIGHTON, E. BLAIR, born in England; contemporary. Genre painter. Exhibits at Royal Academy. Works: Until Death do Us part (1879); Gossip, Un Gage d'Amour (1881); The Foreign Bride, Interesting Strangers (1882); Duty (1883); Gladiator's Wife, Abelard and Héloïse, Conquest (1884); The Secret (1885); The Confessional, Too near to be pleasant (1886).

LEIGHTON, Sir FREDERICK, Bart., born at Scarborough, England, Dec. 3, 1830. History and portrait painter; when eleven years old studied drawing in Rome under Francesco Meli; student in Berlin Academy, Florence Academy, under E. Steinle at Frankfort, at Brussels, and the Louvre Life-School, Paris; then, until 1853, again under Professor Steinle, and finally for three years in Rome. Sent to Royal Academy, in 1855, The Procession of *Cimabue's* Madonna (Buckingham Palace), which attracted great attention and was bought by the Queen. After this success he resided four years in Paris, studying part of the time under Ary Scheffer, and sending pictures nearly every year to the Royal Academy; was elected an A.R.A. in 1864, R.A. in 1869, and president in 1878, when he was knighted. Created a baronet of the United Kingdom in 1885. Medal, 2d class, Paris, 1859; Officer L. of Honour, 1878; Corresponding Member of Institute of France; Member of Academies of St. Luke and Florence; Medal of Honour, Antwerp Exposition, 1885. Sir Frederick has a splendid studio at Kensington, filled with art treasures. He has travelled extensively in Europe, Egypt, and the East; is a fine sculptor and musician. Works: Triumph of Music (1856); Fisherman and Syren, Romeo and Juliet (1858); Pavonia, Sunny Hours, La Nanna (1859); Capri at Sunrise (1860); Paolo and Francesca, A Dream, Lieder ohne Worte, Capri—Paganos (1861); *Odalisque*, Michelangelo nursing his Servant, Sea Echoes, Star of Bethlehem (1862); Jezebel and Ahab, Girl feeding Peacocks (1863); Orpheus and Eurydice, Dante in Exile, Golden Hours (1864); David, Widow's Prayer, Helen of Troy (1865); Painter's Honeymoon, Syracusan Brides (1866); Venus Unrobing, Roman Mother, Spanish Dancing Girl (1867); Ariadne Abandoned, Acme and Septimius, Actæa (1868); Electra at Tomb of Agamemnon, Helios and Rhodos, St. Jerome (1869); *Hercules* wrestling with Death (1871); After Vespers (1872); Weaving the Wreath, Industrial Arts of Peace (1873); Old Damascus (1874); Little Fatima (1875); *Daphnephoria*. Teresina (1876); Music Lesson, Study (1877); Nausicaä, Winding the Skein (1878); Elijah in the Wilderness, Amarilla (1879); Sister's Kiss, Iostephane Light of the Harem, Psamathe, Crenaia (1880); Elisha Idyl, Whispers (1881); Day Dreams, *Wedded*, Phryne at Eleusis, Antigone, Melittion (1882); A Dance, Vestal, Kittens, Memories (1883); Letty, *Cymon* and Iphigenia, A Nap, Sun Gleams (1884); Reconciliation of Montague and Capulet at Tomb of Juliet, Mrs. Joseph Harrison, Philadelphia. Sir Frederick is engaged (1886) on mural paintings in South Kensington Museum and on a mythological triptych illustrating Music, for the ceiling of the music-room of Mr. Marquand's house, New York.—Meynall, 1; Portfolio (1870), 161; (1879), 1; Univ. Mag. (1879), iii. 49; Zeitschr. f. b. K., vi. 372.

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LEISTEN, JAKOB, born in Düsseldorf in 1845. Genre painter, pupil of Düsseldorf Academy; lived in Munich in 1869–73, but returned to Düsseldorf. Medal in London (1877). Works: Love-Letter; Disturbed Politician; First Mitrailleuse; Werther and Charlotte; Buried; Two Widows; Proselytes; Marriage Contract; Weekly Visit at the Landlord's; Last of his Name; Bavarian Wrestling; Castle in the Woods; Starting for the Wedding Dance (1880).—Meyer, Conv. Lex., xix. 591; Müller, 329.

LEITNER, HEINRICH, born in Vienna in 1842. Marine painter, pupil of Melbye; made extensive journeys in the East and in Italy, and accompanied the German Crown-Prince in 1869 to the opening of the Suez Canal. Works: Embarking of German Crown-Prince at Jaffa; Man-of-War Victory; Embarking of Emperor of Austria at Jaffa; Corvette Hertha leaving the Golden Horn; Corvette Hertha in Heavy Storm (1879).—Müller, 329.

LE JEUNE, HENRY, born in London in 1820. Genre painter, pupil in 1834 of the Royal Academy, where, in 1841, he received a gold medal for his Samson bursting his Bonds. In 1845 he became head-master at the government school of design, and in 1848 was appointed curator of the painting school of the Academy; became an A.R.A. in 1863. Works: Una and the Lion (1842); Prince Arthur's Dream (1843); Prospero and Miranda (1844); Ruth and Boaz (1845); Liberation of the Slaves, Bassanio choosing the Casket (1847); Hush! (1848); Ophelia (1849); Hour-Glass (1850); Anglers, Archers (1851); Rush-Gatherers (1852); Christ blessing Little Children (1854); See-Saw (1855); Little Gretchen (1856); Children gathering Lilies; Master, what shall I do? (1858); Sisters of Lazarus (1861); Early Flowers (1863); Wounded Robin (1864); The Ride (1867); Rather Shy (1869); Great Expectations (1872); Much Ado About Nothing (1873); Innocence (1874); Stepping-Stones, Water-Lilies (1879); Happy Thoughts (1880); Little Bo-Peep, Golden Flags (1881); Little Angler (1882); The Burn, Shelter, Golden Treasures (1883); By the Cool Stream, Murmur of the Shell (1884).—Art Journal (1858), 265.

LELAND, HENRY, born in Walpole, Mass., in 1850, died Dec. 5, 1877. Portrait and figure painter, pupil of Bonnat in Paris, 1874–77. Exhibited his first portrait at the Salon of 1875; visiting Boston the same year, he painted two portraits which were exhibited in Philadelphia in 1876. His short professional life was passed in Paris. He sent to the Salon in 1876 a portrait of Mlle. D'Alembert; in 1877, Chevalier of Time of Henry III., and an Italian Girl. His Expectation is owned in Boston. In Italy, 1877, he painted his own portrait, A Courtyard in Venice, and Court Lady of Time of Henry III. (unfinished).

LELEUX, ADOLPHE, born in Paris, Nov. 15, 1812. Landscape painter, self-taught; has painted chiefly scenes in Brittany and Normandy, but at times subjects taken from the Spanish Pyrenees and Algeria. Medals: 3d class, 1842; 2d class, 1843 and 1848; L. of Honour, 1855. Works: Bretons (1841); Breton Dance, Spanish Smugglers (1846); Arab Story-Teller, Arab Women of the Desert, Djinns Dancing, Night-Patrol in Paris (1848); Pass-Word (1849); Bedouin Family attacked by Wolves (1851); Market in Dieppe (1852); Treading out Corn in Algeria (1853), Lille Museum; Courtyard of a Breton Tavern (1857); Wedding in Brittany (1861); Wedding in Brittany (1863), Luxembourg Museum; Festival in Brittany (1865); Breton Winnowers (1866); Breton Funeral (1867); Market-Day at Finisterre (1875); View of Crénille (1876); Clog-Maker's Family (1877); Departure (1878); Woods of Crénille (1879); Babies (1880); View of Chaumet (1881);

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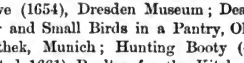
Vintagers, Wine-Press (1882); Wrestlers, Hunters Resting (1883); Watering-Place in Brittany, The Ass-Driver (1884); Excavators in Paris, Mussel-Beds at Mers (1885).—Bellier, i. 986; Bitard, 807; Müller, 329; Vapereau (1880), 1131.

LELEUX, ARMAND, born in Paris in 1818, died there in June, 1885. Genre painter, brother of Adolphe Leleux, and pupil of Ingres. His pictures of monastic life in Italy show great skill in the treatment of interiors, in regard to play of light and shade. Medals: 3d class, 1844; 2d class, 1847, 1848, and 1857; 1st class, 1859; L. of Honour, 1860. Works: Breton Scene, St. Jerome (1839); Return from Hunting (1840); Interior of Stable (1841); Studio (1842); Washerwoman at Fountain (1844); Gypsies (1845); Swiss Dance, Alpine Hunter (1846); Spanish Beggar Woman, Spanish Interior (1847); Smuggler, Haymaking (1848), Grenoble Museum; Washerwomen (1849); St. Gothard Guide (1850); Swiss Woman Knitting (1853, bought by Napoleon III.); The Manola Dance, Swiss Fountain, Lovers in the Woods (1855); Harvest-Bouquet, Grandfather (1857); Girl Asleep, The Message (1859); Spoiled Child (bought by the State); Interior of a Studio, Musée Rath, Geneva; The Painter's Maid-Servant, Convalescent Girl, Marguerites, The Wheelwright's Family (1861), Lyons Society of Art; Wandering Singers in Rome, Dead Capuchin (1863); Interior of a Capuchin Pharmacy in Rome (1863), Luxembourg Museum; Game of Chess, Kitchen of Franciscan Convent in Rome (1864); Confession in a Convent (1865); The Notary (1866); Locksmith (1869); Consultation (1873); Protestant Marriage in Switzerland (1874), Luxembourg Museum; Duel without Witnesses (1874); Swiss Tavern (1875); Priest's Servant (1876); Letter of Recommendation (1878); Village School, Italian Maid (1880); Singing Lesson, Sunday Morning in Switzerland (1881); Andalusia, Tasting (1882); Two Friends, Covetousness (1883).—Bellier, i. 987; Bitard, 807; Müller, 330; Vapereau (1880), 1132.

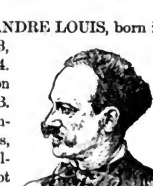
LELIE, ADRIAAN DE, born at Tilburg, May 19, 1755, died at Amsterdam, Nov. 30, 1820. Genre and portrait painter, pupil at Antwerp of Peeters, a painter of ornaments, and of Quertenmont; also studied at the Academy, then for some time in Düsseldorf, and settled in Amsterdam. Works: Morning Visit (1796), Museum, Amsterdam.—Immerzeel, ii. 167.

LELIENBERGH, CORNELIS, flourished at The Hague about 1650–72. Dutch school; still-life painter; master of the guild at The Hague in 1646, and one of the founders of the new guild Pictura there in 1656. Works: Dead Birds, Hague Museum; Still Life (1652), Berlin Museum; Partridge and Turtle Dove (1654), Dresden Museum; Dead Rooster and Small Birds in a Pantry, Old Pinakothek, Munich; Hunting Booty (4, two dated 1661), Poultry for the Kitchen, Schwerin Gallery; Still Life (1671), Weimar Museum.—Kramm, iv. 962; Meyer, Gemälde der köngl. Mus. (1883), 236; Schlie, 341.



LELIO DA NOVELLARA. See *Orsi*, Lelio.

LELOIR, ALEXANDRE LOUIS, born in Paris, March 15, 1843, died Jan. 28, 1884. Genre painter, son and pupil of J. B. Auguste Leloir. Composition ingenious, and colouring excellent; later style not unlike that of Meissonier. Medals: 1864, 1868, 1870; 2d class, 1878; L. of Honour, 1876. Works: Massacre of Innocents (1863); Daniel in Lions' Den (1864); Jacob and the Angel (1865); Christening of Savages in the Canary Islands (1868); Temptation of St. Anthony (1869, Johnston sale, New York, 1876, for $2,100); Rallying (1870); Christening (1873); Slave (1874); Grandfather's Birthday (1875); Betrothal (1878); Fishery



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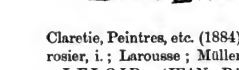
(1880); Fisherman's Wife (1883); Rebecca and Eleazar; Ruth and Boaz; Snake-Charmer; Counting his Gains, Too Much Burgundy (water-colours), Cook's Bargain, Miss C. L. Wolfe, New York; After the Supper one must Pay, J. H. Stebbins, ib.; Return from Hunting, J. J. Astor, ib.; Grandfather's Birthday, O. D. Munn, ib.; Spanish Lady and Canaries (water-colours), F. Harper, ib.; Lady playing the Flute (water-colours), Charles Stewart Smith, ib.; Dressing the Dog (G. I. Seney sale, ib., 1885); Grandfather's Pet, G. Whitney, Philadelphia; Playing the Guitar, W. B. Bement, ib.; Temptation of St. Anthony, H. L. Dousman, St. Louis; Odalisque (water-colours), S. A. Coale, ib.; Kitten-Merchant, Charles Parson, ib.; Bouquet, Daniel Catlin, ib.—



Claretie, Peintres, etc. (1884), ii. 225; Montrosier, i.; Larousse; Müller, 330.

LELOIR, (JEAN BAPTISTE) AUGUSTE, born in Paris, July 1, 1809. History and genre painter, pupil of Picot and of the École des Beaux Arts. His earlier works (before 1842), which rival David's in excellence of design, and Gros' in beauty of colour, are superior to later ones. Has executed decorative works in St. Germain l'Auxerrois and St. Merri, Paris, at St. Jean, Belleville, and St. Leu, Tavernay. Medals: 3d class, 1839; 2d class, 1841; L. of Honour, 1870. Works: Ruth and Naomi, Parable of the Virgins (1835); Good Angel, St. Cecilia, Marguerite in Prison (1839); Young Peasants at the Foot of the Via Sacra, Homer (1842); Lord's Supper (bought by State); Christian Family delivered to Wild Beasts; Christ and Samaritan Woman; All-Hallow Eve; Christians in Catacombs, Athenian Captives in Syracuse, Virgin and St. John after Death of Christ (1855); Departure of Young Tobias (1857); Daphnis and Chloë (1863); Sappho at Cape Leucadia (1864); Joan of Arc in Prison (1865); Magdalen at the Tomb (1866); Saint Vincent (1868); Joan of Arc as a Child (1869); Nysa (1870); Young Lady of the Castle (1872); Springtime (1873); Marriage of the Virgin (1874); Martyr in Coliseum (1876); Holy Family (1877); Horace at Tibur (1878); Rinaldo and Armida (1879); Silenus (1880); Mignon (1881); Maiden Martyr, Leland Stanford, San Francisco.—Bellier, i. 988; Müller, 330; Vapereau (1880), 1133.

LELOIR, MAURICE, born in Paris, Nov. 1, 1853. Genre painter, pupil of his father, J. B. Auguste, and of his brother, Louis Leloir. Medal, 3d class, 1878. Works: The Marionettes (1876); Robinson Crusoe (1877); Voltaire's last Journey to Paris (1878), William Astor, New York; Last Sheaf (1882); In the Fields (1883); Toilet of the Fields, S. A. Coale, St. Louis.

LELY, Sir PETER, born at Soest in 1617, died in London, Nov. 30, 1680. Real name Peter van der Faes. Flemish school; portrait painter, pupil of Pieter de Grebber in Haarlem, but on coming to England with William of Orange, in 1643, he so closely studied the manner of Van Dyck, who had just died, that his earlier portraits often approach the great master's style. For thirty years he was the most popular portrait painter in England, and amassed a large fortune; nominated court-painter and knighted by Charles II. His portraits are of elegant conception, clear and warm colouring; hands especially finely drawn. In his later period he degenerated; his treatment grew superficial, his colouring cold and heavy, the female portraits mannered, with the languishing expression of the eyes affected by the ladies of the time. Works: Dukes of Albemarle and Buckingham; Duchess of Cleveland, May Da-

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vis, Sir H. Grimston, Nell Gwynn, Lord Jermyn, Duke of Ormonde, Lord Ossory, Prince Rupert, Countess of Shrewsbury, T. Stanley, Sir W. Temple, Duchess of York, Charles II., Countess of Grammont, Duke of Monmouth, Lord Sandwich, Mrs. Middleton, National Portrait Gallery, London; *Windsor* Beauties, Hampton Court; Prince Rupert, Magdalen, Sleeping Venus, Windsor Castle; Children of Charles I., and three others, Colonel Wyndham's Collection, Petworth; Lady Morton, Blenheim House; Charles I. on Horseback, One of the Windsor Beauties Sleeping, Hamilton Palace; Duke of York, Jocelyn Earl of Northumberland, Duchess of Richmond, Castle Howard; Duke of Gloucester, Wentworth House; Rape of Europa, Chatsworth; Susannah and the Elders, Burleigh House; Portraits of a Dutch Admiral and his Wife, Family Group, Hermitage, St. Petersburg; Cromwell, Stockholm Museum; do., Palazzo Pitti, Florence; Portrait of himself, and two others, Uffizi, ib.; Equestrian Portrait, Brunswick Gallery; Meleager presenting to Atalanta the Head of the Boar of Calydon, Male Portrait, Louvre, Paris; Young Lady's Portraits (2), Vienna Museum; Lady's Portrait, Museum, New York; do., and Dr. Bainbridge and Daughter, Historical Society, ib.—Art Journal (1865), 7; Ch. Blanc, École allemande; Kramm, ii. 473; Kugler (Crowe), ii. 308; Scharf, 423; Riegel, Beiträge, ii. 120; Walpole, Anecdotes, iii. 26.

LEMAIRE, LOUIS, born in Paris; contemporary. Flower and landscape painter, pupil of Jules Dupré and Boulard. Medal, 3d class, 1884. Works: Pasture in Pas-de-Calais (1876); Mill in Downs of Merlimon (1877); Sunset on the Oise (1878); Evening at Villerville (1879); Pasture at Vasony, Sunset near Trouville (1880); Sunset at Villerville (1881); Peonies and Lilacs, Le Petit-Val (1882); Rose-bush, Hut at Veulettes (1883); Group of Peonies (1884); Huts near Veulettes, Bunch of Poppies (1885).

LEMAIRE-POUSSIN, JEAN, born at Dammartin, near Paris, in 1597, died at Gaillon (Eure) in 1659. French school; history, portrait, landscape, and architecture painter, pupil of Claude Vignon; went in 1613 to Rome, where he executed large works in fresco; returned to Paris in 1623, and, having been employed by Cardinal Richelieu, went to Rome again with Poussin in 1642, and after his second return to Paris was appointed first painter to the king in 1647. Lodged in one of the pavilions in the Tuileries, he lost all his possessions in a conflagration, and, barely escaping with his life, retired to Gaillon. His surname was given him on account of his intimacy with Poussin. Works: Views of Ancient Monuments in Rome (2), Louvre.—Jal, 763; Siret (1833), i. 541.

LEMAN, JACQUES EDMOND, born at L'Aigle (Orne), Sept. 15, 1829. History and portrait painter, pupil of Picot. Honorable mention, 1855. Works: Leisure of Virgil (1852), Alençon Museum; Death of Vittoria Colonna (1853), Rouen Museum; Duel between Coligny and Guise (1855); Louis XIV. and Mme. Montespan (1861); Corneille before Louis XIV.; Petit Lever du Roi (1863), Arras Museum; Louis XIV. and the Embassy from Siam (1867); Agnes and Arnulph (1874), Nantes Museum; The Joy of France in 1638 (1876); Taking of Cahors by the English (1880).—Bellier, i. 993; Müller, 330; Vapereau (1880), 1135.

LE MARIÉ DES LANDELLES, ÉMILE, born at Pontorson (Manche); contemporary. Landscape painter, pupil of Gérôme, Rapin, and Pelouse. Medal, 3d class, 1881. Works: Farm of Kerin (1875); Banks of the Aven (1877); Source of the Aven (1878); Snow in December (1880); Foot-Bridge at Mesnil, Glaise (1881); Oak-Trees of Bernay-sur-Orne (1882); Haut Château de la courbe (1883); Rush Cutter, Willows of Father Pierre (1884); Partridge Cover, Mesnil-Jean (1885).

LEMATTE, JACQUES FRANÇOIS FERNAND, born at Saint Quentin (Aisne), July

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26, 1850. Genre and portrait painter, pupil of Cabanel and of the École des Beaux Arts; won the grand prix de Rome in 1870. Medals: 3d class, 1873; 1st class, 1876. Works: Death of Messalina, Girls Playing (1870); Dryad (1872), Nantes Museum; Child with Thistle (1873); Rape of Dejanira (1874), Nice Museum; Orestes and the Furies (1876), St. Quentin Museum; The Widow (1877); Nymph surprised by a Faun (1878); The Family (1879); Eruption of Vesuvius, Victoria (1880); Woman Fishing (1881); Citizen of Reims, Restoration of its Charter to Reims (1882); Peter de Reims

F. LEMATTE Rome 1875

after Battle of Bovines (1883); Destruction of Château of Archbishop of Reims in 1595 (1884); St. Magdalen (1885).—Müller, 331.

LEMBKE, JOHANN PHILIPP, born in Nuremberg in 1631, died in Stockholm in 1713. German school; military painter, pupil of Matthäus Meyer and Georg Strauch; went to Rome and Venice (1653), and imitated Bourguignon and Pieter de Laar, though not slavishly. He was afterwards called to Stockholm as court-painter. His compositions are full of life, well drawn, and broadly treated. A Cavalry Skirmish by him is in the Vienna Museum.—Andresen, Deutsche Peintre-Graveur, v. 193; Kugler (Crowe), ii. 532.

LEMETTAY, PIERRE CHARLES, born at Fécamp (Seine-Inférieure) in 1726, died in Paris in 1760. French school; landscape painter, pupil of Boucher; won the grand prix de Rome. After his return from Italy he became member of the Academy and painter to the king. His marine pieces resemble those of Joseph Vernet. Works: Roman Shepherds, Bay of Naples.

LE MOYNE, FRANÇOIS, born in Paris in 1688, died there, June 14, 1737. French school; genre painter, pupil of Galloche for twelve years; won the grand prix in 1711, and made member of the Academy in 1718; went to Italy in 1723, and after his return made professor of the Academy. Spent seven years in painting the ceiling of the Church of Saint Sulpice and the Salon of Hercules at Versailles; was named first painter to the king, with a pension of 4,000 livres. Became insane after the death of his wife in 1735, and committed suicide. Works: St. Louis on his Knees (St. Louis, Paris); Flight into Egypt (Church of the Assumption); Hercules and Cacus (1718), Hercules and Omphale (1724), Education of Cupid, Louvre; Apotheosis of *Hercules*, Toulouse Museum; Laban and Rachel, Angers Museum; Tancred recognizing Clorinda, Besançon Museum; Marriage at Cana, Montpellier Museum; Continence of Scipio (1727), Nancy Museum; Louis XV. giving Peace to Europe (1729),

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Versailles Museum; Hunting Party at Luncheon, Old Pinakothek, Munich.—Bellier, i. 997; Ch. Blanc, École française, ii.; Jal, 765; Houssaye, Gal. du xviii. Siècle, ii. 260; Wurzbach, Fr. Maler des xviii. Jahrh., 18.

LEMPENZEDER, BALTHASAR, born at Haidhausen, Oct. 29, 1822, died in Munich, Nov. 27, 1860. History painter, pupil of Munich Academy under Schlotthauer; formed himself after the model of Cornelius, who, on a visit to Munich in 1852, embraced the young artist on seeing his works. In 1854–60 he designed many cartoons for glass of church windows. Works: Christmas Eve (1848); Expulsion from Paradise (1850); Cain and Abel (1852); Madonna

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(1853).—Allgem. d. Biogr., xviii. 241; Förster, Cornelius, ii. 331.

LEMUD, FRANÇOIS JOSEPH AIMÉ DE, born at Thionville, Lorraine; contemporary. History painter, pupil of École des Beaux Arts at Metz. Medals: 3d class, 1844, 1863; L. of Honour, 1865. Works: Infancy of Callot (1839); Helene Adelsfreit (1843); The Swallows (1844); Moses (1864); Fall of Adam (1865), Nancy Museum; Holy Family (1869); The Prisoner, Metz Museum.

LE NAIN (the Brothers), ANTOINE, LOUIS (called the Roman), and MATHIEU, born at Laon (Aisne) about 1598, 1593, 1607. French school; they painted domestic and rural scenes. When Antoine became master in St. Germain des Près, his brothers were his apprentices. In 1633 Mathieu came to Paris, where the three brothers lived together for many years. In 1648 they were all received into the Academy. Antoine and Louis died two months later, May 26th and May 23d. Mathieu, who especially excelled in portraiture, died April 20, 1677. Works: Procession in Interior of Church (attributed); Blacksmith in his Smithy, Adoration of Shepherds, Interior of Farm-House, Village Scene, Peasant's Repast (1642), Louvre; Birth of the Virgin, St. Étienne du Mont, Paris; Visitation, St. Laurent; Presentation in Temple, Convent of the Temple; Eating Oysters, Body-Guard, M. George, Paris; Harvesters, M. de St. Albin; Interior of Farm-House, M. de Montalivet; Visitation, St. Denis, Libourne; Rural Interior, Rouen Museum; Men playing Cards, Valenciennes Museum; St. Michael offering his Weapons to the Virgin, Nevers Museum; Nativity, Angers Museum; Portrait of Sieur de Marquéglise, Chartres Museum; Children quarrelling, Douai Museum; Interior Scene, Nancy Museum; The Virgin, St. Ann and Infant Christ with Angels, Rennes Museum; Rustic Scene, Interior of Peasant's Cottage, Vegetable Seller, Gotha Museum; Five Peasant Children Singing and Playing, Leipsic Museum; An Artist painting Lady's Portrait, Old Pinakothek, Munich; Entertainment of People of Lower Classes, Count Peter Schuvaloff, St Petersburg; Adoration of the Shepherds, Uffizi, Florence; Mendicants, New York Museum; Portrait of Marie de Medicis, Adoration of Shepherds, Florence Gallery; The Fife-Player, Stafford House; Le Nain's Studio, Luton House.—Ch. Blanc, École française, i.; Champfleury, Nouvelles recherches sur la vie et l'œuvre des frères Le Nain (Laon, 1862); Gaz. des Beaux Arts (1860), viii 173, 266, 321; (1861), xi. 542; (1865), xviii. 111; xix. 43; Jal, 767.

LENBACH, FRANZ, born at Schrobenhausen, Bavaria, Dec. 13, 1836. Portrait painter of rare excellence, pupil of Munich Academy and of Gräfle, then of Piloty, whom in 1858 he accompanied to Rome; painted at first genre scenes, and on his return to Munich exhibited his Forum Romanum, which attracted attention. In 1860 he became professor at the Weimar Art-School, but resigned in 1862 and went to Italy and Spain, where he studied and copied, for Baron Schack's Gallery in Munich, after the old masters. After his return to Munich he devoted himself exclusively to portrait painting, imitating Rembrandt, and had many orders, especially from Vienna, where he worked in 1872–74; visited Morocco, and with Makart and Leopold Müller spent the winter of 1875–76 in Egypt. Member of Berlin Academy, 1883. Medals: Paris, 3d class, 1867; Munich, 1879; Vienna, 1882; Spanish Order of Charles, 1869. Works: Peasant Family in approaching

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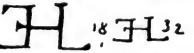
Storm (1857); Forum Romanum (1858); Portrait of Physician (1859); Portrait of L. von Hagn (1865); Emperor of Germany (1873); Emperor of Austria (1873); Bismarck, Moltke, National Gallery, Berlin; Bismarck (1879), Kunsthalle, Hamburg; Gladstone, Franz Liszt, Richard Wagner, Franz Lachner, Helmholtz, Döllinger, Liphart, Paul Heyse and Wife, Baron von Schack, Bismarck, King Louis II. of Bavaria, Countess Marie von Schleinitz (1880), Döllinger (1872), Bismarck (1884), Pope Leo XIII. (1885), New Pinakothek, Munich; A Shepherd Boy, Artist's portrait, A Franciscan Monk, Male portraits (2), Female portrait, Head Study, View of the Alhambra, do. of Vega of Granada, The Tocador de la Reina in the Alhambra, Schack Gallery, ib.; Portrait of the Poet Lenthard, Zürich Gallery.—Allgem. K. Ch., x. 354; Kunst-Chronik, xv. 409; xx. 444, 524; Müller, 331; Nord und Süd, i. 113; Pecht, D. K., ii. 110; Reber, iii. 256; Schack, Meine Gemäldesammlung (1884), 161; Zeitschr. f. b. K., iv. 16; vi. 303; ix. (Mittheilungen), ii. 45; xvii. 346; Graph. K., iii. 29.

LENEPVEU, JULES EUGÈNE, born at Angers, Dec. 12, 1819. Genre and history painter, pupil of Picot and of the École des Beaux Arts. Made a brilliant beginning at the Salon in 1843; won the grand prix de Rome in 1847, and went to Italy for six years. Has since been a very successful artist. Medals: 3d class, 1847; 2d class, 1855, 1861; L. of Honour, 1862; Officer, 1876; Member of Institute, 1869; director of French Academy in Rome, 1872 to 1878. Works: Joseph's Coat given to Jacob (1841), Samuel anointing David (1842), Cincinnatus receiving Delegates of the Senate (1844), Christ in the Prætorium (1845), Sickness of Alexander (1846), Martyrdom of St. Saturninus (1847), Antigone and Polynices (1850), Portrait of the Painter Jean Michel Mercier (1847), Angers Museum; Idyl (1843); Death of Vitellius (1847); Martyrs in the Catacombs (1855), Luxembourg Museum; Pius IX. in the Sistine Chapel (1855), Laval Museum; Festival in Venice (1855); Venetian Wedding (1857), M. Émile Pereire; Moses saving the Daughters of Midian (1859); Virgin on Calvary, (1861), Nantes Museum; Hours of the Day and Night, Paris Opera House; also decorations in St. Anne's Chapel in St. Sulpice, Paris, as well as in other public buildings. —Bellier, i. 1002; Müller, 332.

LENGERICH, HEINRICH, born in Stettin in 1790, died in Berlin in 1865. History painter, pupil in Berlin of Wach; then studied in Italy in 1817–21 after Raphael and Correggio, and became professor at the Berlin Academy. Works: Descent from the Cross, St. Jacob's, Stettin; Twelve Christian Martyrs, Chapel Royal Palace, Berlin; Entombment.—Allgem. d. Biogr., xviii. 250; Raczynski, iii. 60; Rosenberg, Berliner Malerschule, 55.



LENOIR, PAUL MARIE, born in Paris about 1850, died in Cairo in 1881. Genre painter, pupil of Gérôme and Jalabert. Medal, 1st class, 1876. Works: *Cambyses* at Pelusium (1867); Japanese Brook (1872); Trained Elephant; Japanese Festival; Cairo (1879); Races at Osaka in Japan (1880).—L'Art (1881), xxxv. 72.

LENS, ANDRIES CORNELIS, born in Antwerp, March 31, 1739, died in Brussels, March 30, 1822. Flemish school; history and portrait painter, pupil of Karel Eyckens and Balthasar Beschey; studied in Rome (1764–69), after Raphael and the antique. Professor in Antwerp Academy in 1763–81. A degenerate scion of a once famous school; composition feeble, flesh false in tone, execution uncertain. Works: Annunciation, Portrait of the Engraver Martenaise (1762), Art Triumphant over Ignorance (1763), Museum, Antwerp; Presentation in the Temple, St. Augustine's, ib.; Samson and Delilah, Ariadne and Bacchus, Offering to Bacchus, Brussels Museum; Annunciation, St. Michael's, Ghent; Departure of St. Rumbold, Murder of St. Rumbold, Cathe-

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dral, Mechlin ; Zeus Asleep on Mount Ida, Pallas-Athene striking down Aphrodite, Vienna Museum.—Ch. Blanc, École flamande ;

A. C. Lens 1763
A. Lens 1801

Cat. du Mus. d'Anvers (1874), 234 ; Immerzeel, ii. 169 ; Kramm, iv. 963 ; Kugler (Crowe), ii. 535 ; Michiels, x. 524 ; Rooses (Reber), 442 ; Van den Branden, 1223.

LENTHE, GASTON, born at Dresden, Aug. 9, 1805, died at Schwerin, Dec. 27, 1860. History and genre painter, son of, and first instructed by, Friedrich Christoph Georg Lenthe (1774–1851, whose portrait, by himself, is in the Schwerin Gallery), then pupil of Dresden Academy under Retsch, whither he returned in 1826 after having studied in Berlin in 1825 ; was in Carlsruhe and Munich in 1829, then painted frescos in Schwerin (1830–33) under Schumacher ; visited Italy in 1834, and Paris in 1835 ; became court-painter at Schwerin

G. Lenthe 1859

in 1838. Works : Crucifixion (1843–44), Cathedral, Schwerin ; Sketch of this and Gothic Triptych (1857), Repose in Egypt (1859), Hermann and Dorothea (1860), Physician feeling Lady's Pulse (copy after Netscher's picture in Dresden Gallery).—Schlie, 40.

Oath of Leo III., Raphael, Stanza dell' Incendio del Borgo, Vatican.

LEO III., OATH OF, *Raphael*, Stanza dell' Incendio del Borgo, Vatican ; fresco. Leo III. (portrait of Leo X.) clearing himself by oath at the altar, in presence of Charlemagne and church dignitaries, from accusations made by the nephew of the deceased Pope Adrian I.; behind him, a young priest carries the triple crown ; at left, in front of a group of bishops, Charlemagne in

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the costume of a Roman senator; behind the bishops, a great crowd; and on steps of altar, guards and mace-bearers in Italian costume of 16th century. Typical of the dogma that the Pope is not amenable to any earthly tribunal. Painted in 1517, probably by pupils after Raphael's designs. Engraved by Fr. Aquila; Aloisius Fabri.—Vasari, ed. Mil., vi. 361; Passavant, ii. 156; Müntz, 428.

LEO X., Pope, portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 5 ft. × 3 ft. 11 in. The Pope, dressed in a loose white robe

Pope Leo X., Raphael, Palazzo Pitti, Florence.

with fur-trimmed sleeves and red velvet collar and cap, sits at a table on which are an illuminated breviary and a silver bell, holding an eye-glass in his left hand; behind his chair, his two nephews standing, at right, Cardinal Giulio de' Medici (Clement VII.), at left, Cardinal Luigi de' Rossi, his secretary. A masterpiece of portraiture. Painted about 1517–19; became the property of Ottaviano de' Medici; was seen in Florence by Federigo II., Duke of Mantua, who, coveting it, asked Clement VII. for it. The Pope ordered it sent to Mantua, but Ottaviano substituted a copy by Andrea del Sarto (1525). This copy, which deceived even Giulio Romano, who had taken part in the execution of the original, is now in the Naples Museum, where it passes as the original. The Pitti picture was carried to Paris in 1797; returned in 1815. Engraved by Samuel Jesi, Marri, F. Morel, F. Lignon, Chataignier, and Landon.—Vasari, ed. Mil., iv. 352; v. 41; Kugler (Eastlake), ii. 403, 466; Gal. du Pal. Pitti, iv. Pl. 91; Filhol, ii. Pl. 107; Springer, 254; Musée royal, i.; Landon, Musée, xiv. Pl. 29; Passavant, ii. 269; Perkins, 143.

LEON, painter, known only as the painter of a Sappho.—Pliny, xxxv. 40 [141].

LEON Y ESCOSURA, IGNACIO, born at Orviedo, Spain; contemporary. Genre painter, pupil in Paris of Gérôme; paints interiors and garden scenes with historical persons of 17th or 18th centuries. Orders of Isabella the Catholic, of Charles III. of Spain, and Christ of Portugal.

Works: The Breakfast, Walk in Aranjuez, Philip IV. presenting Rubens to Velasquez (1867); Murillo with the Capuchins, Gallery of Philip IV. in the Prado (1868); Studio of Velasquez, Lucrezia Borgia in Venice (1869); The Implacable Enemies, Artist's Friends in Time of Louis XIII. (1870); Convalescent Prince (1872), Morgan sale, New York, 1886; Reception of an Ambassador; Unexpected Visit; Going to the Audience; Fight in Rue de Rivoli, Paris; Charles V. at Titian's (1882); End of the Game (1884), Morgan sale, New York, 1886. Works in United States: Arriving at the Château, William Astor, New York; The Heir, W. H. Vanderbilt, ib.; Gallants playing Cards, M. Graham, ib.; Convalescent Prince, T. R. Butler, ib.; Castle of Blois, Visit, R. L. Stuart,

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ib.; Mary Stuart in Prison, F. Harper, ib.; Quarrel of the Pets, J. T. Martin, Brooklyn; Visit to the Château, D. W. Powers, Rochester; Appointment, C. H. Wolff, Philadelphia; In the Library, Borie Collection, ib.; Interior of a Studio, T. Dolan, ib.; Sans Invitation, W. B. Bement, ib.; After the Audience, J. W. Bates, ib.; Five Minutes too Late, Fairman Rogers, ib.; Marie Antoinette at Versailles, Charles Crocker, San Francisco; Reception of the Ambassador, T. Wigglesworth, Boston; Introduction, W. Mason, Taunton; Hardwick Castle, R. C. Taft, Providence; Fencing Lesson, D. T. Buzby, Baltimore; Ancient Régime, G. Hoadly, Cincinnati; Return from the Hunt, H. B. Hurlbut Collection, Cleveland.—Müller, 162; Zeitschr. f. b. K., xvii. 281.

LEON LEAL, SIMON DE, born in Madrid in 1610, died there in 1687. Spanish school; pupil of Pedro de las Cuevas, but improved his style by copying Van Dyck. Painted altar-pieces and other religious compositions.—Stirling, ii. 720.

LEONARDO, JOSÉ, born at Calatayud, Aragon, in 1616, died at Saragossa in 1656. Spanish school; pupil of Pedro de las Cuevas, but imitated the manner of Velasquez; became one of the king's painters, and gave promise of a brilliant future, when he lost his reason from the effects of poison, administered, it is said, by a rival. Works: Surrender of Breda, Episode of the Thirty

J Leonardo
1650

Years' War, Madrid Museum.—Stirling, ii. 721; Ch. Blanc, École espagnole; Cean Bermudez; Madrazo, 426.

LEONARDO DA VINCI. See *Vinci*.

LEONE. See *Leoni*.

LEONHARDI, AUGUST EDUARD, born at Freiburg, Saxony, Jan. 19, 1826. Landscape painter, pupil of Dresden Academy under Ludwig Richter; spent some years in Düsseldorf, and settled at Loschwitz, near Dresden. Works: Trout-Fishing; Spring; Forest Border; Solitude; View in Saxon Switzerland; German Wood Landscape (1863), Dresden Museum; Swampy Country in Autumn; Moonrise in the Woods.—Illustr. Zeitg. (1884), i. 479; Müller, 333.

LEONI (Leone), OTTAVIO, Cavaliere, born in Rome about 1575, died after June, 1628. Roman school; son of Lodovico Leoni, a painter of Padua, whence Ottavio was sometimes called Il Padovanino. He was one of the ablest portrait painters of his time, popes, cardinals, and the nobility being among his sitters. He also engraved many heads of painters and others. Among his figure-pieces are: Annunciation, S. Eustachio, Rome; Madonna with St. Hyacinth, S. M. Sopra Minerva, Rome. He was prince of the Academy of St. Luke, and was made a knight of the Order of Christ by Gregory XV.—Ch. Blanc, École ombrienne.

LEONIDAS, painter, of Anthedon, pupil of *Euphranor*, 4th century B.C. Brunn (ii. 164) thinks him identical with the architect who wrote on proportion mentioned by Vitruvius (vii. Præf. 14).—Steph. Byz., v.; Eust. Ad. Hom. Il., ii. 271, 38.

LEONIDAS AT THERMOPYLÆ, Jacques Louis *David*, Louvre, Paris; canvas, H. 12 ft. 10 in. × 17 ft. 6 in.; signed, dated 1814. Leonidas, holding his arms, is seated upon a rock near the altar of Hercules; beside him, at right, Agis, brother of his wife, is putting on his helmet, while two young Spartans take their arms, which are suspended from a tree; at left, a soldier and the blind Eurytus; a troop of Spartans advance to the sound of trumpets; a soldier upon a rock engraves an inscription with his sword; a sentinel on the steps of a temple signals the approach of the Persians. The last picture painted by David

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in France; acquired in 1819 with the *Sabine* Women for 100,000 fr.—Villot, Cat. Louvre; Landon, Musée, i. Pl. 27, 28.

LEONTISCUS, Greek painter, Sicyonic school, about 232 B.C. According to Pliny (xxxv. 40), he painted a Singing Girl, and an Aratus with the Trophies of Victory won in the battle of that year between him and Aristippus, Tyrant of Argos.

LEPANTO, ALLEGORY OF, *Titian*, Madrid Museum; canvas, H. 10 ft. × 9 ft.; signed. Philip II., in armour, stands at an altar holding aloft a naked babe, his son the Infante Don Fernando (born two months after Lepanto), who stretches his hands towards the Angel of Victory bearing a crown and palm; at foot of altar kneels a half-naked Turk, with arms bound, and a kettle-drum, flag, and the crescent and star of the Ottomans at his feet. Painted about 1574 for Philip II. of Spain.—C. & C., Titian, ii. 396.

LEPIC, LUDOVIC NAPOLÉON, Vicomte, born in Paris, Dec. 17, 1839. Marine painter, pupil of Cabanel, Wappers, and Verlat. Medal, 3d class, 1877. Works: Pilier de Halle (1868), Grenoble Museum; Springtime, Deluge (3 views, 1874); Fishing for Dog-Fish, Boat of Boulogne (1875); Calm in Bay of the Somme, Inundation of the Bercy Quay (1876); Broken Boat, Tempest (1877); Departure at High Tide, Return at Low Tide (1878); Scotch Herring Fishery, Virgin of Grosfliers in Berck (1879); Ice-Gorge on the Loire, Returning (1880); On the Watch, Beach at Berck (1881); do., Amiens Museum; Calm Sea at Boulogne, Fog in Arctic Ocean (1882); Inundation of the Seine, Departure of Fishing Boats (1883); Phantom Ship, Battle of Onessant in 1778 (1884); Return of the Pilot, Ready to put About (1885).—Bellier, i. 1012.

Leonidas at Thermopylæ, Jacques Louis David, Louvre, Paris.

LEPICIÉ, NICOLAS BERNARD, born in Paris, June 16, 1735, died there, Sept. 14, 1784. French school; history and genre painter, pupil of Carle van Loo; became painter to the king and professor in the Academy. His style was formal and correct; his works, admired in their day, were engraved by Levasseur and others. Works:

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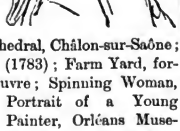
Education of Achilles (1769), Château of Vincennes; Visitation (1769), Bayonne Cathedral; Narcissus changed into the Flower (1771), Trianon; St. Louis rendering Justice under an Oak at Vincennes (1773); Piety of Fabius Dorso (1781), Chartres Museum; Resurrection (1781), Cathedral, Châlon-sur-Saône; Zeal of Mathathias (1783); Farm Yard, formerly in the Louvre; Spinning Woman, Portrait of a Young Painter, Orléans Museum; Female Head, Nantes Museum; The Sister, Historical Society, New York.—L'Art (1876), iv. 211; Bellier, i. 1013; Ch. Blanc, École française, ii.



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LE POITTEVIN, EUGÈNE (MODESTE EDMOND), called Poidevin born in Paris, July 31, 1806, died there, Aug. 6, 1870. Landscape and genre painter, pupil of École des Beaux Arts and of Louis Hersent. Travelled much on the Continent and in England. His first picture, The Harvesters (1826), was bought by the Duchesse de Berri. Medals: 2d class, 1831; 1st class, 1836; 2d class, 1848; 3d class, 1855; L of Honour, 1843; member of the Antwerp and Berlin Academies. Works: Normandy Courtyard (1830), Orléans Museum; The Thames, A Stable (1831); Low Tide, On the Scotch Coast (1833); Rescuing Scene (1834), Nantes Museum; Battle at Wertingen—1805 (1835), Versailles Museum; Fishermen saving a Wreck (1836), Leipsic Museum; Normandy Fishermen, Flemish Cottage (1836); Souvenir of Belgium, Return of the Fishermen (1837); Ice, Behind the Downs, Red Cap (1838); Shipwreck (1839), Amiens Museum; Adrian van der Velde landing at Blankenberg (1840); Gulf of Naples (1841); Naval Battle at Embro—1346 (1841), Taking of Baruth—1109 (1844), Versailles Museum; Villa d'Este, Blue Grotto at Capri (1842); Adriaan Brouwer painting Sign at an Inn (1843), New Pinakothek, Munich; Van der Velde sketching during a Battle, Fossoyeur and his Children (1843); Stroke of the Spur (1845); Education of Achilles (1846), Ravené Gallery, Berlin; First Wound (1847); No Smoke without Fire, Honeymoon (1848); The Party-Wall (1849); The Shepherd and the Sea, The Cask of Cider (1850); Pirates, Friends of the Farm (1852); Right of the Strongest, Monks of the Cape (1853); Winter in Holland (1855); Winter, Hedge School (1857); Dutch Pilots, Cottage in Normandy (1859); Pleasures of Summer (1861), Cambrai Museum; Country Doctor, Fishing on the Ice, Future Painter of Still Life (1861); Cinderella's Dream (1864); Monks of the Cape (1865); Souvenir of Scheveningen (1866); Shipwreck in Polar Sea (1867); Delicate Attention, Gathering Potatoes (1868); Breaking Ice (1868), Angers Museum; Environs of Étretat (1870), formerly in Luxembourg Museum; Fort de l'Œuf, Marseilles Museum; Landscape, J. J. Astor, New York; Seaside Life, C. H. Wolff, Philadelphia; Dutch Market on the Ice, W. Mason, Taunton.—Art Journal (1870), 308; Bellier, i. 1014; Hamerton, Painting, 52.

LE PRINCE, A. XAVIER, born in Paris, Aug. 28, 1799, died at Nice, Dec. 24, 1826. Genre and landscape painter; studied Cuyp, Adrian van de Velde, and nature. Works: Embarkation of Cattle at Honfleur (1823), Pass of Susten in Switzerland (1824), Louvre; Landscape,

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Bordeaux Museum; Cows in a Pasture.—Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, i. 330.

LE PRINCE, JEAN BAPTISTE, born at Metz, in 1733, died at St. Denis du Port, Sept. 30, 1781. French school; genre painter, pupil of an unknown painter in Metz, and of Boucher; spent five years (1760–65) in Russia, and painted peasant life successfully. Member Academy, 1765. Many of his works are engraved. Works: The Body-Guard (1776), Louvre; Baptism by the Greek Rite (1765), Ministry of Justice; Two Landscapes, View near Tobolsk, Rouen Museum; Walk in the Park, Nancy Museum; Mountainous Landscape, Orléans Museum; Place Louis XV., Besançon Museum; Russian Concert (1770), Angers Museum; Ceilings in several Russian palaces.—L'Art (1880), xxi. 193; Bellier, i. 1016; Villot, Cat. Louvre; Lejeune, Guide, iii. 151; Ch. Blanc, École française.

J.B. Le Prince 1764
Le Prince 1776

LERCHE. See *Stoltenberg*-Lerche.

LERIUS, JOSEPH HENRI FRANÇOIS VAN, born at Boom, near Antwerp, Nov. 23, 1823, died at Mechlin, Feb. 28, 1876. History, genre, and portrait painter, pupil of Brussels and Antwerp Academies, then assistant of Wappers in 1841–44; visited Germany and Italy in 1852–54, and became professor at Antwerp Academy in 1854, member of Dresden Academy in 1858, and of Amsterdam Academy in 1863. Gold medal; Order of Leopold, 1861; Bavarian Order of St. Michael, 1869. In his latter years became insane. Works: Scene from Kenilworth, Milton dictating to his Daughters, Paul and Virginia, Esmeralda (1848); Adam and Eve, Four Ages (1851); The First Born (1852); Joy and Sorrow (1857); Golden Age (1861); Joan of Arc (1862); Triumph of Virtue (1863).—Art Journal (1866), 265; (1876), 176; Dioskuren, 1868.

LEROLLE, HENRY, born in Paris; contemporary. History and genre painter, pupil of Lamothe. Medals: 3d class, 1879; 1st class, 1880. Works: Baptism of SS. Agnard and Aglibert (1874); The Tears of Mary Magdalen (1875); The Toilet (1876); At the Fountain, Druidic Ceremony (1877); Communion of the Apostles (1878); Jacob and Laban (1879); In the Country (1880), Luxembourg Museum; At the Banks of the River (1881); Arrival of the Shepherds (1883); At the Organ (1885).

LEROUX, CHARLES (MARIE GUILLAUME), born at Nantes, April 25, 1814. Landscape painter, pupil of Corot. Medals: 3d class, 1843; 2d class, 1846, 1848, 1859; L. of Honour, 1859; Officer, 1868. Works: Souvenir of Fontainebleau, Marshes of the Sèvre, Avenue of Elms (1834–42); Festival in Upper Poitou (1843); Downs of Escoublac, Prayer of the Young Elms, View of Croisic (1848); Castle of Batz, Souvenir of Pornic (1853); Marsh of Rabinière, Vallon, Edge of the Woods (1855); The Erdre in Winter, The Loire in Spring (1857), Nantes Museum; Islands of the Lower Loire, The Erdre (1859); Souvenir of Poitou (1869); Mouth of the Loire (1870); Souvenir of Poitou (1873); The Loire near Paimbœuf (1874); Castle of Batz in Storm (1875); High Tide at Préfailles (1876); The Loire at Low Tide (1877); Avenue of Chestnuts (1878); Mist rising near Paimbœuf (1879); Village near Soulliers (1880); Overflowed Meadows near Nantes, Marshes of the Lower-Indre (1882); Pond of Thau, Environs of Narbonne (1883); Road near St. Brévin, Dunes of Chênes Verts (1884); Marsh of the Lower Loire, Champ du Coteau-aux-Soulliers (1885).—Bellier, i. 1022; Larousse; Müller. 334.

LEROUX, EUGÈNE, born in Paris, Sept. 28, 1833. Genre painter and lithographer, pupil of Picot; paints chiefly life in Brit-

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tany. Medals: 1864; 3d class, 1873; 2d class, 1875; L. of Honour, 1871. Works: New-Born Baby (1864), Luxembourg Museum; Death-Bed (1868); Watching a Corpse, Sleepy, The Bill (1872); Private Ambulance (1875); Czar Alexander II. giving an Audience (1880); Elder Sister (1882); River Isole (1883); Summer Evening (1885); Orphans, Miss C. L. Wolfe, New York.—Bellier, i. 1022; Müller, 334.

LEROUX, HECTOR, born at Verdun (Meuse), Dec. 27, 1829. Genre painter, pupil of Picot and of École des Beaux Arts; won the 2d grand prix in 1857. Paints antique scenes with skill and archæological knowledge. Medals: 3d class, 1863, 1864; 2d class, 1874; 3d class, 1878; L. of Honour, 1877. Works: A New Vestal (1863), Verdun Museum; Funeral in the *Columbarium* of the House of the Cæsars (1864), Luxembourg Museum; Slave of Horace (1865), J. P. Morgan, New York; Ancient Serenade (1866), St. Germain Museum; Improvisator with Sallust (1866); Messalina, The Sorceress (1868); Miracle in House of the Bona Dea (1869); The *Vestal* Tuccia (1874), Corcoran Gallery, Washington; Obsequies of Themistocles (1876); Trial of a Vestal (1876), C. P. Huntington, New York; Danaïdes, William Astor, ib.; The Vestal Claudia Quinta (1877); Little Orphans, Descent of Minerva Polias on the Acropolis (1878); School of *Vestals* (1880), J. J. Astor, New York; Vestals Asleep (1880); *Herculaneum* on Aug. 23, A.D. 79 (1881), John G. Johnson, Philadelphia; The Fishermen (1882); Sacrarium, The Tiber (1883); Seat in the Amphitheatre, College of Vestals flying from Rome (1884); Mysterious Stone of Pompeii, Seïla, Daughter of Jephtha (1885); Trial of Aurelia and Pomponia, J. T. Martin, Brooklyn; Prayer to Æsculapius, M. Brimmer, Boston; Supplicants to Hygieia, W. Richmond, Providence.—Montrosier, i.; Müller, 334.

LE SÉNÉCHAL DE KERDRÉORET, GASTON ÉDOUARD, born at Hennebout (Morbihan), Oct. 9, 1860. Landscape and marine painter, pupil of Jules Noël. Medal, 3d class, 1883. Works: Cliffs of Tréport at Low Tide (1878); Sea Baths of Port-Louis, Low Tide at Veules-en-Caux (1879); Fishery, ib. (1880); Low Tide at Tréport (1881); November, ib. (1882); Departure of Fishermen in Rough Weather (1883); Preparations for Herring Fishing, Street at Mers-les-Bains (1884).

LESLIE, CHARLES ROBERT, born in Clerkenwell, London, Oct. 11, 1794, died in London, May 5, 1859. His father, a watchmaker of Philadelphia, returned to America in 1800, and on his death (1804) Charles was apprenticed to a bookseller; but in a few years he was enabled to go to London, where he became a student at the Royal Academy (1813). Although his first pictures were meritorious, it was not until his return from the Continent in 1817 that he displayed his special talent, in the picture of Slender and Anne Page. Two years later he exhibited his Sir Roger de Coverley (Marquis of Lansdowne), which left him without a rival in this class of subjects. He became an A.R.A. in 1821, and R.A. in 1826. In 1833 he accepted the professorship of drawing at West Point, but held the position only a few months. On his return to England the same year he painted several pictures from the great poets, and two historical pieces for the Queen, her Coronation (1838), and the Baptism of the Princess Royal. From 1847 to 1852 he was professor of painting at the Royal Academy. His somewhat formal and theatrical compositions are enlivened by a vein of

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humour which shows itself especially in his treatment of Shakespearean subjects. He was a good draughtsman and colourist, though he had a tendency to blackness in his shadows, and a want of feeling for those transparent and harmonious middle tones which should unite them with the higher lights. Among his best known works are: *Uncle* Toby and Widow Wadman (1831), *Sancho* Panza and the Duchess, National Gallery; *Florizel* and Perdita (1837), *Taming* the Shrew (1832), Autolycus (1836), Queen Catherine and Patience (1839), Le Bourgeois Gentilhomme (1841), Les Femmes Savantes (1845), Who can this be? (1839), Who can this be from? (1839), Le *Malade* imaginaire (1843), South Kensington Museum; Dinner at Page's House (1831), Lady Lawley (?); Murder of Rutland by Lord Clifford, Sterne and the Chaise Vamper's Wife, Uncle Toby and Widow Wadman, Olivia (Twelfth Night), Musidora, Pennsylvania Academy, Philadelphia.—Autobiographical Recollections, with essay by Tom Taylor (London, 1860); Redgrave, Century; Art Journal (1856), 73, 105; Sandby, ii. 39; Hamerton, Thoughts about Art, 304.

LESLIE, GEORGE DUNLOP, born in London, July 2, 1835. Subject painter, son and pupil of C. R. Leslie; student in schools of Royal Academy in 1854; exhibited two pictures in Royal Academy in 1857; elected A.R.A. in 1868, and R.A. in 1876. Works: Reminiscences of the Ball (1859); Meditation, Matilda, Bethlehem (1860); Fast Day at the Convent (1861); Summer Song (1862); Lost Carcanet, War Summons (1863); Flower and the Leaf (1864); Defence of Lathom House (1865); Clarissa (1866); Willow Willow, Country Cousins, Ten Minutes to Decide, Rose Harvest (1867); Home News, Empty Sleeve (1868); Cupid's Curse, Celia's Arbour (1869); Nausicaä and her Maids (1871); Lavinia, Elopement, Lucy and Puck (1872); Nut-Brown Maid, Five o'Clock (1874); School Revisited, Banks of the Thames in A.D. 200 (1875); Roses, Violet, Lavender (1876); Cowslips, Lass of Richmond Hill (1877); Home, Sweet Home (1878); Alice in Wonderland (1879); Hen and Chickens (1881); Molly, Pique, Daughter of Charity (1882); Daughters of Eve, Wayside Rest (1883); Benson Ferry, Thames Roses (1884). —Meynell, 124; Portfolio (1870), 177.

LESSER, ALEXANDER, born in Warsaw in 1812, died there, March 7, 1884. History painter, pupil of Warsaw, Dresden, and Munich Academies, at the latter under Cornelius and Schnorr; returned to Warsaw and attained great popularity among his countrymen by painting scenes from Polish history. Works: David's Thanks for his Victory over Goliath; Daughters of the Cid (Villa Rosenstein, near Stuttgart); Young Boleslav III. begging his Father's Permission to fight against the Moravians; Defence of Trembowla against the Turks, Gotha Gallery; Kadlubek, Heinrich von Liegnitz taking Farewell of St. Hedwig; Finding of Heinrich's Body on Battlefield of Liegnitz; Finding of Wanda's Body; Prussia's Allegiance; Ascension; Magdalen; portraits of all the Polish kings.—Dioskuren (1873), 464; Kunst-Chronik, xix. 396; Müller, 335.

LESSING, KARL FRIEDRICH, born in Breslau, Feb. 15, 1808, died in Carlsruhe, June 5, 1880. History and landscape painter, pupil at Berlin Academy of Rösel and Dähling, then of Schadow, whom in 1826 he followed to Düsseldorf, where he rapidly established his reputation. His first works, exhibited in Berlin in 1828 and 1830, which created great interest, were followed by an excellent series of historical and landscape paint-

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ings. On Schadow's departure for Italy in 1830, he became director of the Academy, and exercised a great influence over the Düsseldorf school. In 1858 he became director of the Carlsruhe Gallery. Member of Berlin Academy, 1832; Knight of Order of Merit; Medal: 1st class, Paris, 1837. Works: Convent Churchyard (1826); Mediæval Castle (1828), National Gallery, Berlin; Mourning Royal Couple (1828); Convent-Yard in Snow (1828), Cologne Museum; Barbarossa at Iconium (1829); Ravine with Ruins (1830); Burg Rheinstein (1832); Mountain Landscape, Great Rocky Landscape, The Robber, Leonore (1832); Convent Church-Yard in the Snow (1833), Landscape in the Eifel (1834), Hussite Sermon (1836), National Gallery, Berlin; Landscape (1836), Confession in the Woods (1837), Raczynski Gallery, ib.; Evening on the Moselle (1837), Darmstadt Museum; Landscape with Ruins of Fire (1835), Millennial Oak (1837), Ezzelino in Prison (1838), Oakwood (1839), Städel Gallery, Frankfort; Frederic Barbarossa (1839), Service in Old Chapel (1839), Landscape on the Havel (1841), National Gallery, Berlin; *Huss* before Council of Constance (1842), Städel Gallery, Frankfort; Henry V. before Prüfeningen (1844), Hanover Gallery; Mountain Landscape at Noon, Landscape in Hailstorm, Wood Landscape with Brook (1844); Mountain Landscape at Evening (1845); Wood Landscape with Burning Convent (1846), Dresden Museum; Huntsman on Stand (1846), Ravené Gallery, Berlin; Mountainous Landscape (1847), View in the Eifel, Leipsic Museum; Arquebusiers defending Height (1848), Head of a Knight, Düsseldorf Gallery; Martyrdom of *Huss* (1850), Defence of a Pass (1851), National Gallery, Berlin; Westphalian Landscape (1852), Ravené Gallery, ib.; Wood Landscape with Figures, Basle Museum; *Luther* burning the Pope's Bull (1853); Landscape with Soldiers (1856); Seizure of Pope Paschal by Henry V. (1858); Monk at Coffin of Henry IV. (1859), Königsberg Museum; Rhine-Landscape (1859), Christiania Gallery; Crusaders in the Desert (1863), *Luther* and Eck at Leipsic (1867), View in the Hartz, Landscape with Charcoal Burners, Carlsruhe Gallery; Evening Landscape (1868), Kunsthalle, Hamburg; Landscape, Stettin Museum; do., Wiesbaden Gallery; Morning Landscape with Gypsies (1870): Landscape in the Hartz, Milan Gallery; Landscape in the Eifel during Storm (1875), National Gallery, Berlin; Landscape with Accessories from Thirty Years' War (1877), Dresden Museum; Landscape in Franconian Switzerland, Stuttgart Gallery; Lorettsberg, near Freiburg, Cologne Museum. Works in United States: Landscape, T. A. Havemeyer, New York; Monks' Repose, Mrs. W. P. Wilstach, Philadelphia; Mountains of Eifel, J. D. Lankenau, ib.; Moonrise, Fairman Rogers, ib.; Martyrdom of *Huss*, After a Summer Shower, Landscape with Poachers, Sunrise in Hartz Mountains, Hymn of the Ages, *Huss* before Council of Constance, J. Longworth Collection, Cincinnati; Ambush, G. Hoadly, ib. His sons Konrad and Heinrich have also made a name for themselves as landscape painters.—Allgem. d. Biogr., xviii. 450; Allgem. Zeitg., June 12, 1880; Förster, v. 351; Frankfurter Zeitg., June 13, 16, 17, 1880; Illustr. Zeitg. (1878), i. 123 (1880), i. 513; Jordan (1885), ii. 135; Karlsruher Zeitg., June 20, 1880; Kunst-Chronik, xv. 601; Wolfgang Müller, Düsseldorf. K., 89; Nord und Süd, xv. 312; Pecht, D. K., iii. 294; Raczynski, iii. 370; Reber, ii. 136; Ueber Land u. Meer (1868), i. 223; Westermann's Monatshefte, xlviii. 729; Wiegmann, 102; Zeitschr. f. b. K., xvi. 33, xvii. 185, 224.

LESTANG-PARADE, LEON DE, born at Aix in 1812. History and portrait painter. Medals: 2d class, 1835; 1st class, 1838. Works: Death of Camoëns (1835), Aix Museum; Last Moments of the Painter Santerre (1835), Lyons Museum; Titian and Aretino at Venice (1838), Arras Museum; Samson and Delilah (1840); Calling of St. James (1843), Last Interview of St. Benedict and his Sister St. Scholastica (1847),

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Préfecture de la Seine, Paris.—Bellier, i. 1031.

LE SUEUR, EUSTACHE, born in Paris, Nov. 19, 1616, died there, April 30, 1655; French school. History painter, pupil of Simon Vouet, with whom he quarrelled in 1641, and began an independent career. Taking his three brothers and his brother-in-law, M. Goussé, into his studio, he with their help painted many pictures, whose chaste simplicity of style and deep though unexaggerated expression entitle him to be ranked as one of the chief glories of the French school. He was one of the first members of the French Academy of Painting on its foundation in 1648. Most of his pictures have been engraved. Works: Angel appearing in Desert to Hagar, Father of Tobias giving Orders to his Son, Angelic Salutation, Christ bearing his Cross, Descent from the Cross, Jesus appearing to Mary Magdalen, St. Gervais and St. Protais refusing to sacrifice to Jupiter, St. Paul preaching at Ephesus, Martyrdom of St. Lawrence, Apparition of St. Scholastica to St. Benedict, Mass of St. Martin of Tours, History of St. *Bruno*, St. Bruno examining the Plan of the Chartreuse Church in Rome, Plan of the Old Chartreuse Church in Paris, Dedication of the Chartreuse Church, Birth of Cupid, Venus presenting Cupid to Jupiter, Cupid reprimanded by his Mother taking refuge with Ceres, Cupid receiving the Homage of the Gods, Cupid orders Mercury to announce his Power to the Universe, Cupid taking away Jupiter's Lightning, Phaeton asking Apollo for the Chariot of the Sun. Clio, Euterpe and Thalia, Melpomene, Erato and Polymnia, Urania, Terpsichore, Calliope, Rape of *Ganymede*, Reunion of Artists, Institution of the Eucharist (attributed), Christ at the Column (attributed), Louvre, Paris; Urania, Bordeaux Museum; Family of Tobias thanking God after Departure of the Angel Raphael, Grenoble Museum; Martyrdom of St. Gervais and St. Protais, Faith, Religion, Lyons Museum; Presentation in the Temple, Christ with Martha and Mary, Marseilles Museum; Sacrifice of Manoah, Montauban Museum; First Night of Wedding of Tobias, Montpellier Museum; Rise of Aurora, Nantes Museum; Woman in Surprise, Monk in Meditation, Rouen Museum; Christ Blessing, Brussels Museum; St. Bruno in his Cell, Berlin Museum; Christ in the House of Martha, St. Louis of France at Mass, Old Pinakothek, Munich; Burial Scene, Stuttgart Museum; Funeral of Cupid, Liechtenstein Gallery, Vienna; Martyrdom of St. Stephen, Exposure of Moses, Darius Hystaspes causing the Grave of Queen Nitocris to be opened, Birth of Mary the Virgin, Presentation of Christ in the Temple, Presentation of Mary in the Temple, Death of the Virgin, Hermitage, St. Petersburg.—Bellier, i. 1132; Ch. Blanc, École française; Jal, 780; Mémoires inédits, i. 147; Stothert, 87; Cat. du Louvre.

LETHIÈRE, GUILLAUME GUILLON, born at St. Anne, Guadaloupe, Jan. 10, 1760, died in Paris, April 21, 1832. Genre painter, pupil in Paris of Doyen. His father, Guillon, being ashamed to have him work under the family name, he took that of Lethière. He won the 2d grand prix in 1784, and after spending four years in Italy returned to Paris; accompanied Lucien Bonaparte to Spain, and was engaged there several years in collecting pictures for him. In 1812-20 he was director of the French Academy in Rome; in 1825 he became a member of the Institute, and soon after pro-

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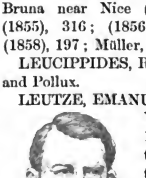
fessor in the École des Beaux Arts. Works: Woman of Cana at the Feet of Christ (1784), Angers Museum; Nero causing Abduction of Junia (1790), Montpellier Museum; *Brutus* condemning his Sons to Death (1812), Death of *Virginia* (1828), Louvre; The Preliminaries of Loeben (1806), Versailles Museum; View of the Plain of Rome and of the Dominican Church (1807); View of St. Peter's and the Vatican (1807); View of the Villa Medici (1807); Æneas and Dido surprised by a Storm (1819), Amiens Museum; View of the Chateau of Genezano (1819); Venus Anadyomene (1819); St. Louis visiting a Plague-stricken Man near Carthage (1822), Bordeaux Museum; Æsculapius fed by a Goat (1822); Romulus and Remus fed by the Wolf (1822); Coast of England near Brighton (1822); Felucca in Danger near Genoa (1822); Foundation of the College of France by Francis I. (1824), Collége de France; Heroic Firmness of St. Louis at Damietta (1827), Council of State; Philoctetes climbing the Rocks of Lemnos (1827), Chamber of Deputies; Mary Magdalen at the Feet of Christ, St. Roch, Paris; Homer Singing, Judgment of Paris, both in London; Phorbus releasing Œdipus when a Child, Mass in the Catacombs, Departure of Adonis, Death of Adonis, Duke d'Alba, Madrid; Portraits of Empress Josephine and of Élise Bonaparte, Versailles Museum.—Bellier, i. 1035; Ch. Blanc, École française; Villot, Cat. Louvre; Larousse.

LEU, AUGUST (WILHELM), born in Münster, March 24, 1818. Landscape painter, pupil of Düsseldorf Academy under Schirmer; visited Norway (1843, 1847), Switzerland (1847, 1865, 1871), Italy (1862–63), and Tyrol (1873); settled in Düsseldorf, and in 1882 removed to Berlin. Member of Berlin, Vienna, Amsterdam, and Brussels Academies; royal professor; gold medals in Berlin; Belgian Order of Leopold. Works: Waterfall in High Plain of Norway (1844), Königsberg Museum; Norwegian Waterfall with Fir-Wood (1849), Christiania Gallery; Sogne Fjord (1849), Bremen Gallery; Waterfall in the Mountains (1847), Hardanger Fjord (1851), Swiss Landscape (1851), Great Norwegian Landscape (1852), Gallery Ravené, Berlin; Norwegian Waterfall, Vienna Museum; High Plain in Norway (1857), Königsberg Museum; The High Göll near Berchtesgaden (1859), Stuttgart Museum; Engstler Alp; The Königsee with the Watzmann, Gotha Museum; The Dachstein; View on Chiem Lake; Eiger and Mönch; View of Capri; View near Chiavenna; Sunset near Nice; Handeck in Switzerland; Anacapri; Sogne Fjord (1874), Kunsthalle, Hamburg; German Wood Landscape, Provinzial Museum, Hanover; Coast of Monaco, Stettin Museum; Lake Oeschinen in Berne (1876), National Gallery, Berlin; Rocca Bruna near Nice (1876).—D. Kunstbl. (1855), 316; (1856), 407; (1857), 105; (1858), 197; Müller, 335.

LEUCIPPIDES, RAPE OF. See *Castor* and Pollux.

LEUTZE, EMANUEL, born at Gmünd, Würtemberg, May 24, 1816, died in Washington, July 18, 1868. History painter; taken to America as a child by his parents, who settled in Philadelphia, where he was first instructed by John A. Smith; went in 1841 to Düsseldorf, and studied under Lessing. Also studied in Munich, Venice, and Rome; visited America in 1851 and settled there permanently in 1859, living alternately in New York and Washington. Elected N.A. in 1860. Works: Hagar and Ishmael, Indian looking towards Setting Sun, Columbus before Council of Salamanca (1841); Columbus' Third Return from America (1842); Sir Walter Raleigh's Farewell of his Wife (1842); Cromwell at his Daughter's Deathbed (1842); King Ferdinand taking the Chains from Columbus (1843); First Landing of Norsemen in America, Pennsyl-



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vania Academy, Philadelphia; Columbus at Gate of La Rábida Monastery (1844); John Knox and Mary Stuart (1845); Sir Walter Raleigh and Queen Elizabeth on a Walk (1845); English Iconoclasts, Torquemada persuading King Ferdinand to dismiss Embassy of the Jews (1846); Henry VIII. and Anna Boleyn in the Park, Puritan surprising his Daughter before a Madonna, Festive Reception of Columbus on his First Return from America (1847); Storming of the *Tecalli* (1848); Charles I. signing Strafford's Death Warrant (1849); *Washington* crossing the Delaware (1850, Gold medal in Berlin), Bremen Gallery; replica (1851); Battle of Monmouth (1852–54); Departure of Columbus from Palos (twice), Rose of Alhambra (1855); Last Soirée of Charles II., Light and Shade (1856); Wood Nymph, Cromwell's Visit to Milton (1857), Corcoran Gallery, Washington; Titian's Sail on the Lagoon, Defeat of General Braddock, Return of Frederick II. from Spandau (1857); Anna Boleyn persuading Henry VIII. to dismiss Cardinal Wolsey, Scene from Paradise and Peri, Sergeant Jasper saving the American Flag (1858); *Star* of Empire (1859), Capitol, Washington; Maid of Saragossa, Venetian Masqueraders (1860); Lafayette in Prison at Olmütz visited by his Relatives, Settlement of Maryland by the English under Leonard Calvert (1861); Elizabeth visited in Prison by Archbishop Cranmer (1862); First Landing of Columbus in America, Emigrants attacked by Indians (1863); Venice Victorious, Departure of Moors from Alhambra, Merry Wives of Windsor, Margaret of Branksome, Mary Stuart hearing First Mass on Return to Scotland, Cromwell examining State Documents, Lady Godiva, Elaine, Bride of Christ, Scene from Bulwer's Richelieu (1864–68); The Poet's Dream, Pennsylvania Academy, Philadelphia; Portraits of Washington, Lincoln, General Grant, General Burnside, Louis Lang, Colonel Lottner, of himself, New York Academy.—Allgem. d. Biogr., xviii. 500; Blanckarts, 18; Kunst-Chronik, iii. 188; Wolfg. Müller, Düsseldf. K., 135; Reber, iii. 194, 323; Springer, 158; Tuckerman, 333; do., Artist Life (New York, 1847), 171; Land und Meer (1870), i. 94; Wiegmann, 240.

LEUX. See *Luyex*.

LÉVY, ÉMILE, born in Paris, Aug. 29, 1826. Genre and portrait painter, pupil of Abel de Pujol, Picot, and of the École des Beaux Arts; won the grand prix de Rome in 1854. Since 1877 he has chiefly devoted himself to portrait painting. Medals: 3d class, 1859, 1864, 1866, 1867; 1st class, 1878; L. of Honour, 1867. Works: Noah cursing Canaan (1855), Aurillac Museum; Supper of the Martyrs (1859), Amiens Museum; Ruth and Naomi (1859), Rouen Museum; Haymaking (1861); Vercingetorix surrendering to Cæsar, Venus putting on her Belt, Holding Mass in the fields (1863); Idyl (1864); Diana (1865); Death of *Orpheus* (1866), Luxembourg Museum; Rainbow, Lilacs (1868); Music, Hesitation (1869); Midas' Decision (1870), Montpellier Museum; Scene in the Fields (1870); The Letter, Girl carrying Fruit (1872); A Path, A Child (1873); Love and Folly (1874); The Brook, The Boat, Willow Tree, Woman Bathing (1876); The Meta Sudans (1877); Caligula (1878); Young Mother nursing her Child (1881); Infancy (1885); The Fountain Basin, Laon Museum; Love of Money, Nantes Museum; Idyl, Pau Museum; The Stars, The Elements, Salon of Ministry of State, Louvre; Presentation of the Virgin, Trinity Church, Paris.—Bellier, i. 1042; Revue des Deux Mondes (1866), lxiii. 703; Gaz. des B. Arts (1869), i. 498; Claretie, Peintres (1874), 324; Müller, 335.

LÉVY, (HENRI) LÉOPOLD, born at Nancy, Sept. 23, 1840. Genre painter, pupil of Picot, Cabanel, and Fromentin. His dramatic and brilliantly colored mythologi-

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cal subjects are treated in the style of Delacroix. Medals: 1865, 1867, 1869; 1st class, 1878; L. of Honour, 1872. Works: Hecuba (1865); Joash saved from the Slaughter of the King's Sons (1867), bought by the State; Hebrew Captive weeping over the Ruins of Jerusalem (1869); *Herodias* (1872); *Christ* at the Tomb (1873); *Sarpedon* (1874), Luxembourg Museum; Christ on the Mount (1879).—Revue des Deux Mondes, 1873; Müller, 336.

LEWIS, JOHN FREDERICK, born in London, July 14, 1805, died at Walton, Aug. 15, 1876. Figure painter, son and pupil of F. C. Lewis, engraver and landscape painter; began as an animal painter, and in 1825 published a collection of etchings. Became an associate of Society of Painters in Water Colours in 1828; travelled in Germany, Spain, Italy, Turkey, and the East, living in Egypt ten years; returned to England in 1851, and in 1855 was elected president of Water Colour Society. Began to paint in oils in 1856, and frequently exhibited Eastern scenes; elected an A.R.A. in 1859, and R.A. in 1866. Works in oil: Love Missive (1855); Frank Encampment in the Desert of Mt. Sinai, Greeting in the Desert, Street Scene in Cairo (1856); Syrian Sheik (1857); Waiting for the Ferry-Boat—Upper Egypt (1859); Door of a Café in Cairo (1866); Armenian Lady (1868); Prayer of Faith (1872); Midday Meal—Cairo, On the Banks of the Nile (1876). Works in water colour: Christine Spy before Zumalacarregui (1834); Easter Day at Rome (1840); A Harem (1850); Arab Scribe (1852); Halt in the Desert, Camels and Bedouins, Roman Pilgrims (1854); Well in the Desert (1855). Frederick C. Lewis (1813–1875), his brother, spent many years in the East, especially in India, where he painted numerous pictures.—Sandby, ii. 339; Wilmot-Buxton, 180; Art Journal (1858), 41; (1876), 329.

LEYBOLD, KARL, born at Stuttgart in 1786, died there in 1844. History and portrait painter, son of the engraver Johann Friedrich Leybold; pupil of Vienna Academy under Wächter, lived in Rome in 1807–15, and removed in 1821 from Vienna to Stuttgart, where he became professor at the Art-school in 1829, and inspector of the Gallery in 1842. Honorary member of Vienna Academy in 1836. Works: Beneficence of Cimon; Education of Bacchus, Nymphs resting by a Spring, Portraits of Dannecker (2), Stuttgart Museum; Portraits of King William and Queen Pauline of Würtemberg, Queen Sophie of the Netherlands, Heinrich von Cotta.—Cotta's Kunstbl. (1845), 169.

LEYDEN, LUCAS VAN, born in Leyden in 1494, died there in 1533; Dutch school. Real name Lucas Jacobaz; pupil of his father, Huig Jacobaz, and of Cornelis Engelbrechtszen. Historical and genre painter, and one of the great masters of the Dutch school. Friend of Albert Dürer, who mentions him in his Diary. Patronized by Charles V. and by the Archbishop Margaret, he had a vessel splendidly fitted up, in which he sailed about the Dutch coasts and rivers. Master of Antwerp guild in 1522. His pictures are rare, but his admirable engravings are numerous and highly valued. Works characterized by realistic treatment of sacred subjects, and thoroughly original as to invention and execution. He never idealized; even in his altar-pieces the heads are portraits of living persons; as a rule, their type is ugly but expressive, and he often shows considerable dramatic power; besides, we meet in his works with a great variety of dramatis personæ, such as saints, gods of

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Olympus, noblemen and beggars, warriors and peasants, gentlewomen as well as toothless hags, monks, fools, and pilgrims. Works: Last Judgment (1532), Leyden Museum; The Engagement Ring, David playing the Harp before Saul, St. Luke and St. Mark, St. Matthew, Adoration of the Magi (?), Triptych with Adoration in centre, Antwerp Museum; Game of Chess, St. Jerome doing Penitence, Berlin Museum; Madonna and Angels, Darmstadt Museum; Temptation of St. *Anthony* (replica in Vienna Museum), Mary Magdalen, Dresden Museum; Surgical Operation, Gotha Museum; Madonna with Mary Magdalen (1522), Annunciation, Old Pinakothek, Munich; Christ and the Blind Man of Jericho (1531), Hermitage, St. Petersburg; The Tiburtine Sibyl and Emperor Augustus, Academy, Vienna; Antonius and Hilarion, Triumphal Entry of David, Liechtenstein Gallery, ib.; Pietà, St. Sebastian, Bergamo Gallery; Madonna with Angels, Galleria Estense, Modena; Christ Crowned with Thorns, Uffizi, Florence; A Card Party, Earl of Pembroke, Wilton House; The Dentist, Duke of Devonshire, Chatsworth; Calvary (triptych), Turin Gallery; Last Judgment, Historical Society, New York; Portrait of himself, Brunswick Museum; Count Edzard I. of East Friesland, Oldenburg Gallery; Emperor Maximilian I., Vienna Museum; do., Naples Museum; Portrait of a Young Knight, Liverpool Institution; do. of himself, and another, Uffizi, Florence. Bartsch mentions 174 engravings by him. — Allgem. d. Biogr., xix. 338; Ch. Blanc, École hollandaise, i.; Engerth, Belvedere Galerie, ii. 239; Förster, Gesch., ii. 137; do., Denkmale, xi. iii. 675; Immerzeel, ii. 171; Keane, Early Masters, 231; Kramm, iv. 970; Kugler (Crowe), i. 121; Michiels, v. 95; Riegel, Beiträge, i. 11; ii. 145; Van den Branden, 119.

LEYPOLD, (KARL) JULIUS VON, born at Dresden, July 24, 1806, died at Kötzschenbroda, near Dresden, Dec. 31, 1874. Landscape painter, honorary member of Dresden Academy. Works: View of German Town on a River (1856), Mercury Bastion in Dresden, do. (1873), Winter Landscape with Ruins of Old Castle (1865), Dresden Museum.

LEYS, HENDRIK, Baron, born in Antwerp, Feb. 18, 1815, died there, Aug. 25, 1869. History and genre painter, pupil of his brother-in-law, F. de Braekeleer, and of Antwerp Academy under Wappers; at first adhered to the style of the former, but afterwards imitated the French romanticists and the old Flemish masters. In 1835–39 he visited Paris and Holland; in 1852, 1859, and 1863, Germany; in 1855, Paris; in 1862, London. Great gold medal in Brussels, 1835; Paris, 1855 and 1867; Order of Leopold, 1840; Officer, 1856; Commander, 1867; L. of Honour, 1862; made Baron in 1862. Member of the Brussels Academy in 1845. Works: Little Musician by Peasant Cottage (1832); Fight between Grenadier and Cossack, Skirmish between Citizens of Ghent and Bruges (1833); Strand of Antwerp (1834); Furie espagnole, The White Caps under Philip the Bold (1835); Defence of Gueux Family against Spaniards, Fortune-Teller, Massacre of Magistrates of Louvain (1836); Rembrandt's Studio (1837); Family Festival in Brittany (1838); Interior in 17th Century, Amsterdam Museum; Gypsies and Robbers, Flemish Wedding (1839); Dutch Village Street (1841), New Pinakothek, Munich; Courtyard of an Inn (1842), Städel Gallery, Frankfort; Flemish Interior (1845), Wuydts Collection, Antwerp; Family Festival (1845), Leipsic Museum; Restoration of Divine Service in Antwerp Cathedral (1845); Wealth and Poverty

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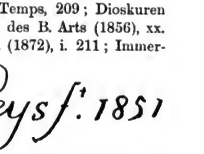
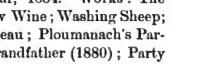
(1837), Entry of Charles II. into Antwerp, Mass in Honor of Bertall de Haze (1855), Studio of Frans Floris (1868), Oath of Charles V. (1869), Brussels Museum; Flemish Church in 17th Century (1844–50), Dutch Company in 17th Century (1847), Dürer painting Erasmus (1857), National Gallery, Berlin; Armourer, Musical Party (1847); Frans Floris going to a Festival (1850), Archers' Festival in Honor of Rubens (1851), Antwerp Museum; Louis XI. and Tristan the Hermit, Synagogue in Prague, Kums Collection, Antwerp; Artist's Studio (1851), Two Flemish Fishermen Scenes, Huybrechts Collection, Antwerp; Flemish Inn, Museum Fodor, Amsterdam; Burgomaster Six in Rembrandt's Studio (1849), Artist's Studio (1850), Prince Gortschakoff, St. Petersburg; Feast of Otto Vaenius (1852); Erasmus in his Study (1853); Walk outside the Gate, New Year's Day in Flanders, Dürer looking at Procession in Antwerp (1855); Grietje, Bagpipers (1856); Plantin and Family going to Church, Episode from Reformation (1857); Mary of Burgundy giving to the Poor of Bruges, Sermon of Haemstedes, Luther as Chorister in Eisenach, Luther's Home in Wittenberg (1858); Institution of the Golden Fleece (1859); Declaration, Portrait of Quinten Massys (1863), Calvary (1857), Kirmess Scene in Antwerp (1858, fresco in Leys Mansion, Antwerp); Four Scenes from History of Antwerp, Allegorical Figures and Portraits of twelve Princes (1864–69), City Hall, Antwerp. Works in United States: Halt at the Tavern, Historical Society, New York; Marguerite Leaving Church, August Belmont, ib.; Revival of Catholic Worship in the Low Countries in 1599 by Albert of Austria, D. O. Mills, ib.; Lucas Cranach painting Portrait of Luther, Education of Charles V., Conferring Citizenship on Palavicini, Soldiers' Amusements, W. H. Vanderbilt, ib.; Luther, G. I. Seney sale, ib.; Interview, B. Wall, Providence; The Message, H. C. Gibson, Philadelphia; Guard-Room, Mrs. W. P. Wilstach, ib.; Edict of Charles V. (1859), W. T. Walters, Baltimore. —Annuaire de l'Acad. roy. de Belgique (1872), 201; Art Journal (1866), 197; Ch. Blanc, Art. d. m. Temps, 209; Dioskuren (1869), 253; Gaz. des B. Arts (1856), xx. 297; Illustr. Zeitg. (1872), i. 211; Immer-



zeel, ii. 173; Kramm, iv. 976; Reber, iii. 84; Riegel, Wandmalerei in Belgien, 62; Rooses (Reber), 468; Rossetti, F. A., 120; Van den Branden, 1403; Zeitschr. f. b. K., xv. 333, 370.

LEYVA, DIEGO DE, Fray, born at Haro, Old Castile, about 1580, died at Miraflores, Nov. 24, 1637. Spanish school; Supposed to have studied in Rome; settled at Burgos and married; after death of his wife became a monk in the Chartreuse of Miraflores (1634), where he spent the rest of his life in religious duties and in painting devotional subjects.—Stirling, ii. 732; Cean Bermudez.

LHERMITTE, LÉON AUGUSTIN, born in Mont-Saint-Père (Aisne), Jan. 31, 1844. Genre painter, pupil of Lecoq de Boisbaudran. Medals: 3d class, 1874; 2d class, 1880; L. of Honour, 1884. Works: The Harvest (1874); New Wine; Washing Sheep; Market in Landerneau; Ploumanach's Pardon (1879); The Grandfather (1880); Party of Four (1881); Harvesters' Wages (1882), Luxembourg Museum; Harvest-Time, Girl



Sewing (1883); The Vintage (1884), William Schaus, New York; Wine (1885).—Bellier, i. 1045.

LIBER, ancient pictures. See *Echion*, *Nicias*.

LIBERALE DI JACOPO DA VERONA, born in Verona in 1451, died there, Aug. 12, 1536. Venetian school; history painter, pupil of Stefano dai Libri, a miniaturist of Verona,

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by whom he was taught the art of illuminating. The choir-books in the cathedrals at Chiusi (1467–69) and Siena are examples of his skill as a miniature painter. After his return to Verona, about 1745, he took up fresco and oil painting, carrying into them those habits of excessive detail and minuteness which were derived from his early training. The Adoration of the Magi (1480–90) in the Duomo, Verona, shows this; but the Predella in the Episcopal Palace is more broadly treated, and plainly executed under the influence of Mantegna. This is yet more evident in the *Madonna* di Casa Scotti, Milan, which has been attributed to Mantegna. Among the works of Liberale are: Angels with Instruments of the Passion, Casa Gradenigo, Padua; Glory of St. Anthony, S. Fermo, Verona; Entombment, S. Leone, Venice; Assumption of the Magdalen, Sacristy of S. Anastasia, Verona; St. Sebastian, Brera, Milan; replica, Berlin Museum. The frescos of St. Catherine in Glory, Christ in the Garden bearing his Cross, and the Deposition, S. Anastasia, Verona, have been attributed to Liberale.—Vasari, ed. Mil., v. 274; C. & C., N. Italy, i. 464; Lermolieff, 6, 55, 104, etc.; Bernasconi, Studii, 244; Lübke, Gesch. d. ital. Mal., i. 479.

LIBERATORE, NICCOLÒ DI. See *Alunno.*

LIBERI, PIETRO, Cavaliere, born in Padua in 1605 (?), died in Venice, Oct. 18, 1687. Venetian school; pupil of Alessandro Varotari; afterwards studied at Rome the works of Raphael, Michelangelo, Correggio, and Titian, and formed from them all a style of his own. He became famous both in Italy and in Germany, and, though originally poor, won wealth and titles. He is considered one of the best designers of the Venetian school; his touch is free and masterly, and his colouring agreeable and tender; and few artists have greater variety of style. His pictures may be divided into two classes: those executed with a free and rapid pencil, and those finished with great care and attention to details, the former being the best. He was noted for his nude Venuses and other subjects, which were treated so freely as to win him the surname of Libertino. Among his works in Venice are: Battle of the Dardanelles, Palazzo Ducale; Annunciation, S. M. del Pianto; S. Proculo, Virgin and St. Joseph, Assumption, S. Proculo; S. Mosè, Finding of the Cross, S. Mosè; Massacre of the Innocents, Ognissanti; Annunciation, Venice Suppliant, Salute; Crucifixion, S. Agostino. Other examples: Cupid adorned by Nymphs, Venus visiting the Smithy of Vulcan, Susanna at the Bath, Bathsheba leaving the Bath, Venus bandaging the Wounded Vulcan, Hercules and Omphale, Dresden Museum; Judgment of Paris, Youth protected by Wisdom, Dresden Museum; Mars and Venus playing at Chess, Oldenburg Gallery; Medor and Angelica with Cupids in a Landscape, Schleissheim Gallery; Allegory on Motto of Emperor Leopold I.: Consilio et Industria, Venus and Cupid, Vienna Museum. Liberi had a son, Marco, who imitated his father's style almost to caricature.—Ch. Blanc, École vénitienne.

LIBRI. See *Girolamo* dai Libri.

LICHERIE DE BEURON (Bévron), LOUIS, born at Houdan (Seine-et-Oise), July 6, 1629, died in Paris, Dec. 3, 1687. French school; history painter, pupil of Louis Boulogne, the elder, and of Le Brun. He decorated the Church of the Invalides, became a teacher in the Gobelins, Member of the Academy in 1679, and adjunct professor in 1681. Many of his works are engraved. Works: Abigail and David (1679), Louvre; Christ on the Cross, Besançon Museum; Ecstasy of St. Joseph, Nantes Museum.—Bellier de Chavignerie, Recherches sur Licherie (Paris, 1860).

LICHTENFELS, EDUARD PEITHNER VON, born in Vienna, Nov. 18, 1833. Landscape painter, pupil of Vienna Academy under Steinfeld and Thomas Ender; went in 1857 to Düsseldorf, where he was much influenced by Lessing; took part in the Italian campaign of 1859; Member of Vi-

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enna Academy in 1868, and professor in 1872. Medal, Munich, 2d class, 1883. Works: Farm-House near Meran; Alt-Aussee; Oak Landscape; Castle Liechtenstein; View near Mataun; View near Sessana (1868); View near Lundenburg (1873), Vienna Museum; View near Pitten; Danube near Weissenfels; Landscape in Venetian Mountains; Coast View near Quarnero; Hunter's Hut in the Mountains; Sketch from Top of Etna (1880); Five Views in Nether Austria (1883), Baron Albert Rothschild, Vienna; Eight Views in Austria-Hungary (1884), Museum of Natural History, ib.—Müller, 336; Zeitschr. f. b. K., vii. (Mittheilungen, i. 39); ix. 260; xviii. 492; xix. 568; Kunst-Chronik, xvii. 260; xviii. 293, 492, 511; xix. 511; Leixner, Mod. K., i. 117; ii. 121.

LICHTENHELD, WILHELM, born in Hamburg in 1818. Landscape painter, pupil of Munich Academy; paints almost exclusively moonlight landscapes, both in oil and water-colours. Works: Rest during the Chase (1844), Leipsic Museum; Treasure Digger (1858), Moonlight on the Heath (1859), New Pinakothek, Munich; Thunderstorm, Convent Hall by Moonlight (1860); Moonrise over Dachauer Moos, Moonlight Night (1861); Morning Dawn (1862); Cloister in Brixen, Moonlight Night on the Ammer (1866); Foggy Morning, Moonlight Night on Chiem Lake; eighteen water-colours in Holzschuher Collection, Augsburg. —Meyer, Conv. Lex., xvii. 541; Müller, 336.

LICINIO. See *Pordenone*.

LIEBERMANN, MAX, contemporary. Genre painter in Berlin; since 1873 has attracted attention by his exaggerations of realism, represented in its sound principle by Gussow; but has changed, of late, to a more pleasing style. Works: Geese Pluckers (1873); Turnip Field Gossip (1877); Brother and Sister, Wood-Chopper's Family, Artist's Studio (1878); Christ in the Temple (1879); Orphanage in Amsterdam (1882); Shoemaker's Workshop, Courtyard of Orphanage at Amsterdam (1882); Women at the Bleachery (1883); Munich Beer Garden, Setting in the Loaves (1884).—Leixner, Mod. K., i. 53; ii. 98; Müller, 337; Zeitschr. f. b. K., viii. 120; xvii. 376; xix. 260; D. Rundschau, xiii. 336; xvii. 307; xx. 458; Kunst-Chronik, xx. 399, 747.

LIEHM, ANTON, born at Janegg, Bohemia, Jan. 25, 1817, died there, May 27, 1860. Landscape painter, pupil in Prague of Max Haushofer; lived then in Teplitz in 1852–60. Works: View in the Erzgebirge (1842); do. (1843); Castle Sternberg, View near Ossegg (1844); Mill near Sternberg, Wolfgang Lake, View on Lake Eben (1845); Giant's Spring, Mountain Landscape, View near Salzburg (1846); Views near Eichwald and Dux (1847); Other Views in Erzgebirge Mountains (1848–52); Sunday Morning, Wood in Storm, Summer Noonday in Approaching Storm (1853); Summer Afternoon, Autumn Landscape (1854); Autumn, Sultry Summer-day (1858); Autumn Landscape with Moonrise (1860).—Allgem. d. Biogr., xviii. 627.

LIEMAEKER (Liemackere), NICOLAAS (de), called Roose or Roze, born in Ghent in 1575, died there in 1646. Flemish school; history painter, pupil of Marcus Geerards and of Otto Vaenius; for some time at the court of the Prince of Paderborn, returned to Ghent, where he was president of the guild in 1623–36. Works: The Trinity, St. Bernard, St. Norbert, Holy Family (2), Bust of Christ (2), Apotheosis of the Virgin, Ghent Museum; Virgin in Glory, Cathedral, Ghent; Fall of the Angels (masterpiece), Good Samaritan, Consecration of St. Nicholas, St. Nicolaas, ib.; Institution of the Rosary, Bruges Cathedral.—Immerzeel, ii. 175; Kugler (Crowe), ii. 293.

N de Liemackere
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LIER, ADOLF, born at Herrnhut, Saxony, May 21, 1826, died at Vahrn, near Brixen, Tyrol, Sept. 30, 1882. Landscape painter, pupil in Basle of Süffert and in

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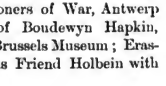
Munich of Richard Zimmermann; studied from nature in the Bavarian Alps, visited France in 1861 and 1864, studying and copying in the Louvre. Especially attracted by Jules Dupré he followed him to Isle-Adam in the winter of 1864–65, then visited England, and returned via North Germany and Dresden. In 1869 he opened a special school for landscape painting and soon held a position similar to that of Piloty in history and genre; in 1873 he abandoned teaching, visited Holland, and in 1876 the Scotch Highlands. Honorary Member of Dresden (1868) and Munich (1877) Academies; medals in Vienna and Berlin. Works: Village near Habach (1855); Evening Landscape in Approaching Storm (1856); Stone Image with Chapel (1857); Starnberg Lake (1858); View near Dachau (1859); Summer Morning (1860); Evening on the Isar (1862); Coast near Étretat—Normandy, Evening on Canal near Schleissheim, Summer on High Plain (1863); Evening Landscape in Mecklenburg (1866); Autumn Morning, Avenue in a Fog, Village Street by Moonlight (1867); Moonlight on the Oise (1867), Dresden Gallery; View on the Elbe, View near Schleissheim (1868); Morning, Noon, Evening, Night, View on the Isar (1869); Potato Harvest (1870); Four Seasons (1871); Highway in Rain, Foggy Morning on Chiem Lake (1872); Strand at Scheveningen (1873); Winter Evening (1875); Beech Wood (1876); Evening on the Isar (1877), National Gallery, Berlin; Evening Landscape (1878), Munich Art Union; View near Giggenhausen (1881); Sunset on Scotch Coast, Stuttgart Gallery; Theresa Meadow (1882, last work), New Pinakothek, Munich.—Allgem. d. Biogr., xviii. 631; D. Kunstbl. (1882), 20; Illust. Zeitg. (1882), ii. 364; Kunst-Chronik, xvii. 480; xviii. 23, 364; Vom Fels zum Meer (1883), 433.

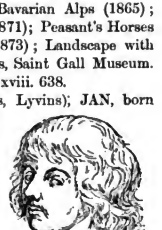
LIES, JOSEPH, born at Antwerp, July 8, 1821, died in 1865. Historical genre and landscape painter, pupil of Nicaise de Keyser, and of Hendrik Leys, whom he took, in every respect, for his model; while not attaining the same brilliancy of colouring, his works attract more directly than those of his master, through vividness of expression. Studied also in Italy. Works: The Enemy is near (1857), Prisoners of War, Antwerp Museum; Justice of Boudewyn Hapkin, The Trials of War, Brussels Museum; Erasmus reproaching his Friend Holbein with



his Mode of Life.—Rooses (Reber), 471; Reber-Pecht, iii. 87.

LIESKE, KARL, born in Gross Schönau, near Zittau, in 1816, died in Munich, March 21, 1878. Animal painter, pupil of Dresden Academy; removed about 1839 to Munich, where he was much benefited by the intercourse with Theodor Horschelt. Works: Horse Stable, Leaving the Alp (1843); Embarking of Horses on the Inn (1845); Return to Alp-Cottage (1847); Sumpter-Horses at the Well (1854); From Hunter's Life (1859); From the Bavarian Alps (1865); Horses on the Inn (1871); Peasant's Horses at Watering Place (1873); Landscape with Animals and Figures, Saint Gall Museum.—Allgem. d. Biogr., xviii. 638.

LIEVENS (Livens, Lyvins), JAN, born at Leyden, Oct. 24, 1607, died at Amsterdam, buried June 8, 1674. Dutch school; history and portrait painter, pupil of Joris Verschooten, and at Amsterdam of Pieter Lastman, afterwards greatly influenced by



Rembrandt; in 1631 was called to England, where, during a residence of three years, he painted the royal family and many persons of distinction; after his return settled at

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Antwerp, was received into the guild in 1635, and took the freedom of that city in 1640; still living there in 1643, he is heard of at Amsterdam as early as 1652, and lived temporarily (1652–54 and 1661–71) at The Hague, where he was registered in the guild in 1661. Works: Visitation of the Virgin, Louvre, Paris; Christ on the Cross (1671), Nancy Museum; Allegory on Peace, Portraits of Admiral Tromp and his Wife, Amsterdam Museum; St. Peter, Rotterdam Museum; Scipio Africanus, Town Hall, Leyden; Abraham's Sacrifice, Brunswick Museum; St. Luke, Schwerin Gallery; Rustic Interior, Turin Gallery; Portrait of a Boy, Berlin Museum; Male Portraits (2), Dresden Museum; do., Old Pinakothek, Munich; others in Bergamo, Cassel, Copenhagen, and Oldenburg (2) Galleries, Cologne, Vienna, and Weimar Museums, Czernin Gallery, Vienna.—Allgem. d. Biogr., xix. 21; Ch. Blanc, École hollandaise; Engerth, Belvedere Galerie, ii. 243; Immerzeel, ii. 181; Kramm, iv. 998; Kugler (Crowe), ii. 391; Riegel, Beiträge, ii. 253; Van den Branden, 863; Zeitschr. f. b. K., iv. 5, 260.

LIEZEN-MAYER, ALEXANDER, born in Raab, Hungary, Jan. 24, 1839. History and portrait painter, pupil of Vienna and Munich Academies, then of Piloty; made his first success in 1867 with Maria Theresa nursing a Poor Child; then illustrated Schiller and Goethe, and in 1870 went to Vienna, where he painted the Emperor. After his return to Munich he painted scenes from Cymbeline and Faust, made illustrations for Scheffel's Ekkehard, Schiller's Lay of the Bell, and Goethe's Faust. Director of Stuttgart Art School in 1880; professor at Munich Academy in 1883. Works: Coronation of Charles of Durazzo (1862); Canonization of Elizabeth of Thuringia, Maria Theresa nursing Poor Child (1867); Imogen and Jachimo, Faust and Margaret, Elizabeth signing Mary Stuart's Death-Warrant (1875); Irmgard and Ingo (1877); Portrait of Emperor Francis Joseph; Chorus of Nereids (1880), Miracle of Roses (1883), National Museum, Pesth; First Love (1884).—Dioskuren, 1865; Illustr. Zeitg. (1873), i. 9; (1875), i. 238; ii. 9; (1877), ii. 531; (1880), i. 454; Kunst-Chronik, xv. 467; xvii. 261: xviii. 60; La Ilustracion (1880), i. 363; Müller, 337; Zeitschr. f. b. K., ii. 97; xv. 60; xix. 230.

LIFE, CIRCUIT OF, Hans *Canon*, Museum of Natural History, Vienna; canvas, on ceiling. One of the largest canvases ever painted, the figures being three times life-size. Allegorical illustration of the birth and death of organic matter. In foreground, Thought trying to solve the riddle of life; in middleground, a bridge with many persons of all ages, their movements expressing the struggle for existence and the strife for fame and power; at left, a precipice and scenes of death; in the shadow of the bridge's arch, the sphinx. Painted in 1884–85.—Kunst-Chronik, xviii. 491; xx. 281; Illustr. Zeitg. (1885), ii. 363.

LIFE'S IN THE OLD DOG YET, Sir Edwin *Landseer*, John Naylor, London; canvas. An old deer-hound, over-eager in pursuit of a deer, has followed his prey in a desperate leap from a high cliff; an ancient sportsman, let down by a rope, sustains the head of the dog and announces to his companions above, in the words which give a title to the picture, that he is still alive. Royal Academy, 1838; Manchester Exhibition, 1857.

LIGHT AND DARKNESS, SEPARATION OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

LIGHT OF THE WORLD, William Holman *Hunt*, Keble College, Oxford; canvas. The Saviour standing, with a lantern in his hand, at a closed door, under a star-lit sky. Painted in 1854. Presented by Mrs. Thomas Combe to Keble College.

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LIJS. See *Lys.*

LILITH, Dante Gabriel *Rossetti*, Mr. Alexander Stevenson, Tynemouth, England; canvas. Illustration of Rossetti's sonnet, Lilith. According to ancient legend, the witch Lilith, Adam's first wife, who was as cruel as she was lovely, is immortal, and still lures men into her snares. In the picture she is lolling back in a chair, contemplating her features in a mirror held in her left hand, while she draws her right hand through her pale golden hair which falls in masses about her throat and shoulders. Painted in 1864.—Athenæum (1873), 407.

LIMBORCH (Limborgh), HENDRIK VAN, born at The Hague in 1680, died in 1758. Dutch school; history, landscape, and portrait painter, pupil of Adrian van der Werff, of whom he was a faithful but feeble imitator. Works: Repose in Egypt, Golden Age, Louvre; Blind Man's Buff, Cupid and Psyche, Shepherds, Amsterdam Museum; Achilles recognized by Ulysses, Rotterdam Museum; Venus and Cupid, Dresden Gallery; Musical Company (?), Liechtenstein Gallery, Vienna. —Ch. Blanc, École hollandaise; Immerzeel, ii. 178; Kramm, iv. 984; Kugler (Crowe), ii. 539.

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LIN, HERMAN VAN, called Stilheid, flourished in Utrecht about 1659–70, when he appears there as member and several times as dean of the guild. Dutch school; genre and battle painter. Works: Battle near Rome (1658), Carlsruhe Gallery; Cavalry Combat under the Walls of a Fortress (1650), Horseman and Horse laden with Deer following Huntsmen, Woman and Child on a Donkey, Dresden Museum; Dead and Wounded Soldiers plundered on Battlefield, Old Pinakothek, Munich; Cavalry Combat in the Mountains (1658), Schwerin Gallery; Cavalry Combat (1664), Vienna Museum.—Schlie, 346.

LINDAU, DIETRICH WILHELM, born in Dresden in 1799, died in Rome in 1862. Genre painter, pupil of Dresden Academy under Christian Ferdinand Hartmann; went as royal pensionary to Italy, and settled in Rome in 1821; his truthful scenes from Italian popular life met with great favor. Works: Thorvaldsen with his Pupils in an Italian Inn, Thorvaldsen Museum, Copenhagen; October Festival near Rome (1832), Leipsic Museum; Italian Peasants returning from Harvest, Villa Rosenstein near Stuttgart.—Cotta's Kunstbl. (1846), 15.

LINDEGREN, AMALIA, born in Stockholm in 1814. Genre and portrait painter, pupil of Stockholm Academy; went in 1850 to Düsseldorf and thence to Paris, where she studied until 1854 under Cogniet and Tissier; then visited Munich and Rome, and Paris again in 1855–56. Member of Stockholm Academy since 1856. Works: The Pilgrims; Mother and Child, Grandfather and Granddaughter (1853), Christiania Gallery; Girl with Oranges, Breakfast, Dance in Peasant's Cottage, Stockholm Museum; Pifferari.—Müller, 338.

LINDEMANN-FROMMEL, KARL (AUGUST), born at Markirch, Alsace, Aug. 19, 1819. Landscape painter, nephew and pupil of Karl Ludwig Frommel in Carlsruhe, where he studied after the old masters in the gallery and from nature; about 1840 he visited North Italy, and after a year's stay in Munich, where he was inspired by Rottmann and also influenced by Olivier, returned to Carlsruhe, whence he went to Rome in 1845; then to England in 1849, where his water-colours were in great demand. Newly attracted to Munich, he went thence to Paris,

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where Ingres showed especial interest in his compositions, and in 1855 settled in Rome. Professor and member of Accademia di San Luca since 1878. Works: Temple at Pæstum; Puzzuoli with Procida and Ischia; Mount Ætna; Pontine Swamps; Villa Mattei; The Palatine Hill; Strand of Viareggio; Convent Yard of Albano, Duke of Coburg, Vienna; Bay of La Spezia, Carlsruhe Gallery; View of Rome (1869), View of Naples, Fürstenberg Gallery, Donaueschingen.—D. Kunstbl. (1851), No. 37; (1852), No. 13; (1853), 198; (1858), 25; Kugler, Kl. Schriften, iii. 715, 731, 736; Land und Meer (1873), ii. 890.

LINDENSCHMIT, WILHELM, the elder, born in Mentz, March 12, 1806, died there, March 12, 1848. History painter, pupil of Munich and Vienna Academies; studied also the masterpieces in the Belvedere Gallery; returned to Munich and assisted Cornelius in the fresco cycle in the arcades of the royal garden, and, with Philip Foltz, in the decoration of the new palace. Called to Meiningen, he painted in Castle Landsberg a cycle from Saxon history, then returned to Mentz. Works: Artist's Family; Fight of Cimbrian Women against Romans, Munich Art Union; Heroism of Duke Erich of Brunswick, Hanover Art Union; Battle of Arminius (1839), Carlsruhe Gallery; Old German Huntsmen camping beside a Hill; Battle of Sendling—1705, Death of Duke Luitpold in Battle near Pressburg, New Pinakothek, Munich; Entry of Otto the Great into Augsburg. Frescos: Victory of Louis the Rich over Albrecht Achilles of Brandenburg, Arcades, Royal Garden, Munich; Battle of Sendling, Scenes after Poems by Schiller, Royal Palace, Munich; Two Scenes from Life of Leonardo da Vinci, Loggia, Munich Gallery; Cycle from History of Bavaria, Castle Hohenschwangau; Cycle from History of Saxony (1840), Castle Landsberg, Meiningen. His brother Ludwig (born in Mentz, Sept. 4, 1809), pupil in Munich of Cornelius, also distinguished himself as a history painter, but afterwards took up archæology.—Allgem. d. Biogr., xviii. 695; Allgem. K. Ch., ix. 609; Cotta's Kunstbl. (1831), 400; (1846), 46; D. Kunstbl. (1857), 263; Förster, v. 64, 82; Raczynski, ii. 265.

LINDENSCHMIT, WILHELM, the younger, born in Munich, June 20, 1829. History painter, son of Wilhelm, the elder, pupil of Munich Academy, then of Städel Institute in Frankfort, and of Antwerp Academy; continued his studies in Paris, and in 1853 settled in Frankfort; removed in 1863 to Munich, where he became professor at the Academy (1875). Member of Berlin Academy. Gold medal, Berlin, 1870. In 1885 he restored successfully his father's fresco painting—Victory of Louis the Rich at Giengen, in the Arcades of the Royal Garden at Munich. Works: Harvest, Hamburg Gallery; Alva and the Countess of Rudolstadt; Seizure of Francis I. in Battle of Pavia (1858, cartoon); Episode from History of Lützow's Corps (1860); Death of Franz von Sickingen (1861); Assembly of Reformers at Marburg and Institution of Order of Jesus (1862, cartoons); Waldbilder (The Dream, The Duel, etc., 1862); German Hall of Fame (1863, cartoon); Luther as a Scholar singing for Bread; Fisherman and Mermaid (1868), Schack Gallery, Munich; Institution of Order of Jesus (1868); Young Luther with Andreas Proles (1869); Ulrich von Hutten fighting French Nobles (1869), Leipsic Museum; Knox and the Iconoclasts; Murder of William of Orange (1872); Venus beside Body of Adonis; Narcissus; Walter Raleigh in the Tower visited by his Family (1873), Königsberg Museum; Luther's Conversation with Cardinal Tommaso de Vio, Wiesbaden Gallery; Faust in Auerbach's Cellar (1880); Tetzel's Sale of Indulgences (1881); Episode in Youth of Elizabeth of England (1881); The Civic Virtues (frescos, 1883), Town-hall, Kaeufburen; Alaric

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in Rome (1886).—Allgem. K. Ch., ix. 609; x. 384; Dioskuren, 1870, 265; Müller, 338; Reber, iii. 247; Regnet, ii. 22; Kunst-Chronik, xii. 97; xvi. 435; xvii. 9, 490, 613; xix. 125; Kunst f. Alle, i. 156; Zeitschr. f. b. K., ii. 97; vi. 145; x. (Mittheilungen, iii. 70).

LINDLAR, WILHELM, born at Bergisch-Gladbach, Rhenish Prussia, in 1816. Landscape painter, pupil of Düsseldorf Academy under Schirmer. Member of Amsterdam Academy. Works: The Jungfrau seen from the Wengerna Alp (1848); Mill near Meiringen (1852); Lago Maggiore (1856); Vierwaldstätter Lake (1857), Fodor Museum, Amsterdam; Mountainous View with Waterfall, Wiesbaden Gallery; View of Monte Rosa (1858); Primeval Forest in Kien Valley, Waterfall in Val Anzasca.—Müller, 339; Wiegmann, D. Kunstakad. zu Düsseldorf.

LINDSAY, Sir COUTTS, Bart., born in England; contemporary. Genre painter; founder (1877) and proprietor of the Grosvenor Gallery, London. Works: Dower House at Balcarres, Sheep returning from Pasture, Daphne (1877); An Idyl, Golden Fetters, Shepherd's Farewell (1878); Ariadne, Knight and his Daughter (1879); Portrait Study, Evening, Venetian Senator (1880); Boat of Charon (1881); The Fates (1882); Venice Fisherman, Japanese Girl (1883); In Maiden Meditation (1884). His wife, Lady Lindsay, of Balcarres, paints flowers and still-life, and is a frequent exhibitor at the Grosvenor Gallery.

LINGELBACH, JOHANNES, born in Frankfort-on-the-Main in Oct., 1622, died in Amsterdam in Nov., 1674. Dutch school; painted Italian seaports, landscapes, hunts, and fairs. Went to Amsterdam

in 1637, was in Paris in 1642, then returned to Frankfort, and in 1644 went to Rome, where he remained till 1652, when he returned through Germany to Amsterdam. His style was influenced by Wynants, to whose pictures he often supplied figures and animals, and by Wouvermans, whom he successfully imitated. The cool, delicate, silvery tone of his pictures sometimes degenerates into coldness and want of harmony. His composition is skilful, the drawing good, the execution careful. Works: Hay Harvest, National Gallery, London; Vegetable Market (1670), Seaport, and two others, Louvre; Dentist on Horseback (1651), Two Italian Harbours (one dated 1664), Riding-School, Camping, Thoroughfare (Landscape by Wynants), Hunting, Return from the Chase, Amsterdam Museum; Building of New Town Hall, City Hall, Amsterdam; Charlatan on Piazza del Popolo in Rome (1658), Brussels Museum; Port in the Levant (1670), Hay-Making, March of Prince William II. on Amsterdam in 1650, Departure of Charles II. from Scheveningen—1660, Hague Museum; Country People by a Spring, Rotterdam Museum; Wanderers resting at the Foot of a Hill, Aschaffenburg Gallery; Naval Battle between Christians and Turks, Brunswick Museum; Public Square in Italian Town (1669), Carlsruhe Gallery; Turkish Galley engaged in a Sea-Fight, Copenhagen Gallery; Landscape by the Sea, Christiana Gallery; Vessels in Port with many Figures, Dresden Museum; Portrait of himself, and others, Städel Gallery, Frankfort; Hunting Party, Kunsthalle, Hamburg; Harbour of Leghorn, Ferdinandeum, Innsbruck; Muleteers by the Seashore, Königsberg Museum; Hay Making, Old Pinakothek, Munich; Hunting Party Resting, Germanic Museum, Nuremberg; Hay Harvest (2), Rest in the Campagna, Italian Seaport (2), Queen Christina of Sweden, King Charles X. of Sweden, Schwerin Gallery; Merchants in Italian Harbour, Market Square of Italian Town (1666), Guitar Player and Listeners, Italian Harbour with Figures, Assembly on Horseback, Hunting Party, Hermitage, St. Petersburg; Peas-

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ants conversing, Seaport, Vienna Museum; Halt of Hunting Party, Uffizi, Florence; Sobieski defeating the Turks before Vienna, Hawking Party assembled at Country Mansion, Dance of Peasants, Metropolitan Museum, New York; Sea, Fight, Figures in

J. Lingelbach 1667
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Landscapes by Jan Both (2), Verboom and Isaac Moucheron, Historical Society, ib.—Gwinner, 196; Havard, A. & A. holl., i. 113; ii. 182; Riegel, Beiträge, ii. 381; Immerzeel, ii. 179; Kramm, iv. 987; Kugler (Crowe), ii. 454; Ch. Blanc, École hollandaise; Burger, Musées, i. 141, 268.

LINNELL, JAMES THOMAS, contemporary. Landscape painter, son of John Linnell; first exhibited at Royal Academy in 1850, Temptation in the Wilderness, and in 1851, Job and the Messengers. Works: Haymakers (1862); South Coast (1864); Ploughing (1868); Reaping (1870); Country Road (1873); Sunset over the Moors (1875); Dartmoor (1876); Cherry Blossoms (1877); Redstone Wood (1879); Clearing up over Snowdon (1884).

LINNELL, JOHN, born in London, June 16, 1792, died at Redhill, near London, Jan. 20, 1882. Landscape painter; pupil of Benjamin West, of John Varley, and of Royal Academy, where he first exhibited in 1807, Study from Nature, and View near Reading. Began by painting portraits, and had among his sitters Rev. John Martin (1812), Lord Ingestre, Samuel Rogers, Lady Lyndhurst, Lord Lansdowne, Sir Robert Peel, Malthus, Whately, and Carlyle. Later painted landscapes with figures, combining great skill in execution with a close study of nature. His Quoit Players (1811) belongs to Mr. Simpson, of Redhill, who gave £1,000 for it. Mr. Linnell was noted as an engraver in line and mezzotint; he was also a writer, chiefly on biblical subjects. Works: St. John preaching in Wilderness (1828–33); Wood Cutters (1846), Windmill (1847), National Gallery, London; Eve of the Deluge (1847); Last Gleam before the Storm (1848); Flight into Egypt (1849, sold in 1883 for £945); Return of Ulysses, Summer Evening (1849); Crossing the Brook (1850); Farm Evening (1851); Boar-Hunt in England in the Olden Time, Sere Leaf, Barley Harvest, Timber Wagon (1852); Weald of Kent, Forest Road (1853); Harvest Home, Disobedient Prophet (1854); Country Road (1855); Sand Pits, Harvest Sunset (1856); Gravel Pits (1857); Shepherds (1858); Midday Rest (1865, sold in 1883 for £1,585); Wayfarers (1866, sold in 1883 for £819); Crossing the Brook (1868); Sleeping for Sorrow (1870); The Ford (1872); Coming Storm (1873); Hollow Tree (1876); Autumn (1877); The Heath (1878); Wood Cutter (1881). Collection of his works exhibited at Royal Academy, winter of 1882–83. His son William is also an able landscape painter, and has been a regular contributor to the exhibitions in the Royal Academy since 1861.—Art Journal (1859), 105; (1882), 261, 293; (1883), 37; Portfolio (1872), 45; (1833), 41; Acad., Jan. 28, 1882, 74; Athen., Jan., 1882, 131; Jan., 1883, 125; Cat. Nat. Gal.; Dublin Univ. Mag. (1877), xc. 535.

LINNIG, WILLEM, the elder, born in Antwerp in 1819. Genre painter, pupil of Leys; became professor at the Weimar Art-School. Works: Interior of Tavern in 17th Century, Stuttgart Museum; Old-Flemish Bowling Game; Gypsy Fortune-Teller; Spanish Soldiers playing Cards; Robbers

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dividing Booty; Consultation.—D. Kunstbl. (1855), 300; Kramm, iv. 991.

LINNIG, WILLEM, the younger, born in Antwerp in 1849. History and genre painter, son and pupil of Willem, the elder, and of Antwerp Academy; painted at first marines and landscapes; professor at Weimar Art-School in 1876; resigned in 1883, and returned to Antwerp. Works: Faring Musicians; Day after Wedding; Fashion Waltz; Small Favours thankfully received; Three Scenes from Life of Luther, Wartburg Castle, near Eisenach.—Müller, 340; Zeitschr. f. b. K., xvii. 132; xviii. 36.

LINT, HENDRIK VAN, called Studio, born at Antwerp, Jan. 26, 1684, died after 1726. Flemish school; landscape and animal painter, son of Peeter van Lint, pupil of Peeter van Bredael, then studied in Rome. Works: Two Landscapes, Augsburg Gallery; Return from the Chase, Brunswick Museum; Seaport in a Calm, Weimar Museum; Landscape with Bull-Sacrifice (1726), Turin Gallery.—Van den Branden, 912.

LINT, PEETER VAN, born in Antwerp, baptized June 28, 1609, died there, buried Sept. 25, 1690. Flemish school; history, genre, and portrait painter; master of the Antwerp guild in 1632. Then went to Rome to complete his studies, and painted the chapel S. Croce in S. Maria del Popolo and three altarpieces for Ostia. In 1644 he returned to Antwerp, and in 1662 became court-painter to Christian IV. of Denmark, without, however, leaving Antwerp. Works: Portrait of Cardinal Ginnasio (1639), Miracle of St. John of Capistran, Pilgrims crossing a Ford, three others, Museum, Antwerp; Separation of SS. Peter and Paul, St. James's, ib.; Artist's Portrait (1646), Brussels Museum; Marriage of Alexander and Roxana, Copenhagen Museum; Christ at Pool of Bethesda, Vienna Museum; Triumphs of Love, Triumph of Cybele, Madrid Museum; St. Jerome, Portrait of Luther's Wife, Pennsylvania Academy, Philadelphia. —Cat. du Mus. d'Anvers (1874), 479; Van den Branden, 908.

LINTON, Sir JAMES DROGMOLE, born in London in 1840. History and genre painter; studied in St. Martin's School of Art, and with Mr. Leigh; member of Institute of Painters in Water Colours in 1867; succeeded Louis Haghe as president in 1884, when he was knighted. Exhibited in Philadelphia in 1876, and in Paris in 1878. Formerly painted in water-colour entirely, but since 1878 has changed his medium for oil without changing his method. Works: Haymakers (1862); Ploughing (1868); Emperor and Empress of Austria washing the Beggars' Feet on Maunday Thursday (1874); Lotus Eaters, Off Guard (1875); Cardinal Minister (1876); Ave Maria (1877); Émigrés (1878); Victorious (1880); The Benediction (1881); The Banquet (1882); The Surrender (1883); Declaration of War (1884); Marriage of the Duke of Albany (1885).

LINTON, WILLIAM, born in Liverpool, April 22, 1791, died in London, Aug. 10, 1876. Landscape painter; early subjects taken from English scenery, but after extensive Continental tours in 1828–29, 1840, and 1843–44, painted Italian and Eastern scenes treated ideally. Works: View of Naples and Vesuvius (1829); Marius at Carthage (1831); Embarkation of Greeks for Trojan War (1839); View of Corinth (1841); Acropolis of Corinth (1842); Temple of Pæstum (1847), National Gallery, London; Grand Canal — Venice (1851); Ruins of the Castellum of the Julian Aqueduct—Rome (1855); The Tiber with Church of St. Andrew and the Vatican (1856). Mr. Linton was a fine engraver on steel, and published, in 1856, Scenery of Greece and its Islands, containing fifty plates by himself.—Art Journal (1850), 252; (1858), 9; (1876), 329.

LIONARDO DA VINCI. See *Vinci*.

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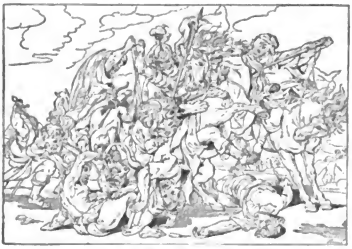
LION AT HOME, Rosa *Bonheur*, private gallery. A grand old lion and lioness lie side by side, while three tiny cubs press sleepily against their mother. Painted in 1882. Engraved by W. H. Simmons and T. L. Atkinson.—London Times, Jan. 25, 1884.

LION HUNT (Chasse au Lion), Eugène *Fromentin*, Collection Verdé-Delisle, Paris. Two horsemen in a rocky defile attacked by a male lion, advancing from left; one of the riders, overthrown and caught under his prostrate horse, is aiming a pistol at the lion; the second, near whom is an Arab on foot, is reining back his horse; in background, a third horseman is aiming his gun at something behind the rocks. Etched by E. L. Montefiore.—Gonse, Fromentin, 234.

LION HUNT, *Rubens*, Munich Gallery; canvas, H. 8 ft. 4 in. × 12 ft. 4 in. Several mounted men engaged in a savage contest with lions, one of which has pulled from his horse one of the huntsmen and is tearing him into pieces, though himself transfixed with spears. Formerly in Gallery of Duc de Richelieu. Engraved by Bolswert.



Lion Hunt, Rubens, Munich Gallery.

LION'S BRIDE, Gabriel *Max*, private gallery. Illustration of Uhland's poem of same name (Die Löwenbraut). A young woman, daughter of the menagerie keeper, who has been accustomed to go into the lion's den with impunity, enters it to bid her friend farewell just before her wedding-day, and is killed by the melancholy brute, who recognizes that it is her last visit. The lion lies crouching on her prostrate form and glaring with glassy-green eyes at her lover, who is seen through the bars of the cage with a pistol in his hand.—Benjamin, 130.

LIOTARD, JEAN ÉTIENNE, born at Geneva in 1702, died there in 1789. French school; portrait and genre painter, pupil of Jean Baptiste Massé, and of Lemoyne in Paris, whither he went in 1725; the Marquis Puysieux took him to Naples, whence he went to Rome to paint the Pope and the Stuart family. In 1738–42 he painted in Constantinople many dignitaries and foreign ambassadors; in 1749 he went to Vienna, where he was munificently rewarded by the Empress Maria Theresa for her and her family's portraits, and thence to France and England. In 1772 he visited London again, to remain two years, carrying with him a precious collection of paintings by famous masters, which he sold successfully. His portraits in pastel are especially remarkable, and preserve to this day their brightness of colour. Works: La belle Liseuse (1746), Marshal Maurice de Saxe, Empress Maria Theresa, do. (1760), Louis de Bourbon—son of Louis XV., Marie Josephine de Saxe—wife of preceding, Countess of Marlborough, nine other portraits, The Three Graces, Gamin of Geneva, Amsterdam Museum; Artist's portrait in Greek Costume, Marshal Maurice de Saxe, Vienna Chocolate Girl, La belle Lyonnaise (1746), Dresden Museum; Prince Frederic of Saxe-Gotha Altenburg, Gotha Museum; Old Woman fallen asleep over the Bible (1760), Vienna Museum; Empress Elizabeth Christine, Empress Maria Theresa, Emperor

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Francis I., Joseph II., Marie Antoinette, Prince Charles of Lorraine, Marshal Maurice de Saxe, A Princess, Weimar Museum; Male portrait, Berne Museum; St. Peter, Empress Maria Theresa, Portraits of himself (2) and his wife, four other portraits, Musée Rath, Geneva; Portrait of himself, Uffizi, Florence.—Fiorillo; Füssli, iii. 161; Nagler, vii. 546; Cat. du Musée Rath (1882), 34.

LIPINSKI, HIPPOLYT, born at Neumarkt, Prussian Silesia, in 1846, died June 28, 1884. Genre painter, pupil of Cracow Art-School under Matejko, then studied in Munich (1871). Works: Palm Sunday, In Autumn; Bathing Children; Grain Market in Cracow; Procession of Corpus Christi in Cracow (1883).—Land und Meer (1885), lv. 59; Kunst-Chronik, xviii. 88.

LIPPARINI, LUDOVICO, born at Bologna, Feb. 17, 1800, died at Venice, March 10, 1856. History and portrait painter, had attained such a reputation at the age of twenty-five that the Academy of Bologna elected him an honorary member; he then studied in Venice after the works of Jacopo Bassano, Tintoretto, Giorgione, Veronese, and Titian, and at the Academy under Matteini, whose daughter, also a skilful artist, he married. Invited to Rome and Naples, he painted many portraits of distinguished persons; then studied in Florence the works of Fra Bartolommeo, and several years after in Parma those of Corregio, having meanwhile lived again in Bologna. In 1838 he became professor at the Venice Academy. Works: Pisani's Oath not to take Revenge on his Enemies, Vienna Museum; Assumption, Cathedral at Gran, Hungary; Achilles; Erigone (1827); Bacchus and Ariadne; Youth of Jupiter; Byron's Oath on the Grave of Bozzaris; Portraits of Popes Pius VII. and Leo XII., Marshal Marmont, Canova, Rossini, and Thalberg. —D. Kunstbl. (1856), 129, 133; Wurzbach, xiv. 225.

LIPPI, FILIPPINO, born at Prato in 1457–58, died in Florence, April 18, 1504. Florentine school; called by Vasari the natural son of Fra Filippo Lippi by Lucretia Buti, but perhaps an adopted son (C. & C.). Vasari says he was a pupil of Sandro Botticelli, but he was probably taught first by Fra Diamante. He shows high power of expression and composition in the Vision of St. Bernard, in the Badia, one of the most charming pictures in Florence, painted when he was only about twenty years old. His style, though founded upon that of Fra Filippo, is modified by the influence of Botticelli. Though he occupies a lower place in the scale of art than Masaccio, as regards ability in composition, verity, and individuality of type, he excels him in charm and grace. He executed frescos in the Brancacci Chapel of the Carmine, Florence; in the Strozzi Chapel, S. M. Novella; and in the Caraffa Chapel, Minerva, Rome. He also completed some frescos in the Brancacci Chapel left unfinished by Masaccio at his death. Those now attributed to him are: *Adam* and Eve, Peter in Prison, Martyrdom of *Peter*, Liberation of Peter. Among the best of his easel pictures are *Madonna* with Saints (1485), Adoration of *Magi* (1496), Uffizi, Florence; Death of Lucretia, Palazzo Pitti, ib.; Madonna and Angels, Palazzo Corsini, ib.; *Madonna* with Saints, S. Spirito, ib.; Altarpiece, S. Michele, Lucca; Christ appearing to the Virgin, *Resurrection*, (1495), Deposition from the Cross, Old Pinakothek, Munich; *Madonna* with Saints, Adoration of Magi and St. Francis in Glory, National Gallery, London; Madonna (2), Christ on the Cross, Berlin Museum; St. Joachim and St. Ann, Copenhagen Gallery; Madonna, Dresden Gallery.—C. & C., Italy, ii. 431; Vasari, ed. Le Mon., v. 242; Seguier, 84; Burckhardt, 545; Ch. Blanc,

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École florentine; Dohme, 2i.; Lübke, Gesch. d. ital. Mal., i. 358.

LIPPI, Fra FILIPPO, born in Florence about 1406, died at Spoleto, Oct. 9, 1469. Florentine school; son of a butcher, Tommaso Lippi, whose death in 1414 left him an orphan. When eight years old he was received into the Community of the Carmine, Florence, where Masaccio afterwards painted (1423–28) frescos in the Brancacci Chapel; and he either had lessons from that master or studied his style. Filippo left the convent in 1432, and led for a time, it is said, a wandering life. Vasari represents him as a man of loose habits, and accuses him of the seduction of Lucretia Buti, a novice in the convent of S. Margherita, Prato, who became the mother of Filippino Lippi; but late researches seem to cast some doubt upon this story. It is certain that he bore the title of Frate until his death, that he was poor, with six nieces dependent upon him, and that he was chaplain to the nuns of S. Giovannino, Florence, in 1452, and rector of S. Quirico, Legnaia, in 1457. Fra Filippo was the greatest colourist and the most complete master of the technical difficulties in art of his time. Though inferior in composition to Masaccio, his arrangement of figures is always graceful; and none before him expressed attitude and motion of living figures under draperies as he did. He was among the first to introduce the element of sensuous beauty into sacred pictures, by taking the prettiest faces around him as models for his madonnas. His sacred subjects, too, are often treated in a realistic style that detracts from their dignity, saints and even angels being painted in the Florentine costume of the time, and low, vulgar types selected for the representation of holy personages. His best frescos are the Histories of John the Baptist and of St. Stephen in the choir of the Cathedral at Prato. Those in the apse of the Cathedral of Spoleto were not finished at the time of his death. Fra Diamante was his assistant in these works. Among the best of his many easel pictures are: Coronation of the Virgin, *Nativity*, Florence Academy; *Madonna*, Palazzo Pitti; *Madonna* with Angels, St. Augustine, Uffizi; *Nativity*, S. Domenico, Prato; Annunciation, Palazzo Doria, Rome; Annunciation, Naples Museum; Madonna in Adoration, *Madonna* della Misericordia, Berlin Museum; Crucifixion, Städel Gallery, Frankfort; Madonna, Annunciation (2), Old Pinakothek, Munich; Madonna, Königsberg Museum; Nativity, Madonna with Saints, Louvre; Annunciation, John Baptist with Saints, Madonna Enthroned, Madonna and Angel, Vision of St. Bernard, National Gallery, London.—C. & C., Italy, ii. 319; Ch. Blanc, École florentine; Dohme, 2i.; Vasari, ed. Le Mon., iv. 114; Seguier, 84; Burckhardt (Clough), 60; Baldinucci, i. 507; Lübke, Gesch. d. ital. Mal., i. 301.

LIPPINCOTT, WILLIAM H., born in Philadelphia, Pa.; contemporary. Portrait and genre painter, pupil of Léon Bonnat in Paris. Exhibits in Salon and National Academy. Studio in New York, where he is professor in National Academy schools. Elected A.N.A. in 1885. Works: Duck's Breakfast (1876); Lolotte, Portrait of Miss Ethel, Little Prince (1878); Corner of a Farmyard—France (1880); Pont Aven—Bretagne, Light of the Harem (1881); Loan Collection, Two Good Friends, T. B. Clarke, New York; At the Gate—Waiting (1882); Renée, Helena (1883); Happy Hours (1884).

LIPPO DALMASIO (di Dalmasio di Jacopo Scannabecchi), born about 1376, died about 1410. Bolognese school; pupil probably of Vitale de Bologna. Painted figures of a broad instead of slender form, with marked and deep outline and sharp colour, and a tendency to profusion in ornament.

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A Virgin by him is in the Ercolani Collection, a *Madonna* del Baraccano in S. Domenico, and another over the portal of S. Procolo, Bologna.—C. & C., Italy, ii. 209; Burckhardt, 518; Gualandi, Guido, 25, 66, 76, etc.; Malvasia, i. 33.

LIS (Lys), JAN, called Pan, born at Hoorn in 1570, died in Venice in 1629. Dutch school; history and genre painter, pupil in Haarlem of Hendrik Goltzius, whose manner he imitated most successfully; then went to France and Rome, where he was influenced by antique and Italian art, and painted many pictures for the Cardinals Aretino and Pamphilio; removed to Venice, and formed himself after Titian, Veronese, and Tintoretto. Works: St. Jerome in the Desert, Tolentini Church, Venice; Adam and Eve bewailing Abel; Raising of Tabitha by Peter; Fall of Phaeton; Prodigal Son; Bishop and Monks at Devotions in Subterranean Vault, Aschaffenburg Gallery; Skippers in Tavern, Game of Mora, A Bout, Cassel Gallery; Shepherdess withholding Letter from Shepherd, Darmstadt Museum; Lute-Player, Penitent Magdalen, Dresden Gallery; St. Benedict in a Landscape, Vienna Museum.—Allgem. d. Biogr., xviii. 748; Immerzeel, ii. 181; Kramm, iv. 995.

LISCEWSKA, ANNA DOROTHEA, born in Berlin, July 19, 1722, died there, Nov. 9, 1782. German school; history and portrait painter, daughter and pupil of Georg Liscewsky (1674–1746), a Polish portrait painter of some renown who had settled in Berlin. In 1761 she went to Stuttgart, where she painted many portraits, and later became court-painter at Mannheim; returned to Berlin, and in 1766 went to Paris, returning home in 1770. Member of Paris and Vienna Academies in 1767. Was married to one Therbusch, therefore also called by that name. Works: Ariadne in Naxos; Diana's Return from the Chase; Portrait of herself (1773), Brunswick Gallery; Magdalen Penitent (1781), Two Vestals at the Altar, Young Girl kissing Dove, Schwerin Gallery; Man with Glass of Wine (1767), Louvre, Paris.

LISCEWSKA, ANNA ROSINA, born in Berlin in 1716, died in 1783. German school; history and portrait painter, daughter and pupil of Georg; painted when fourteen the portrait of the Princess of Anhalt-Zerbst in Stettin, whither she had accompanied her father; married the painter David Matthieu (died in 1755), and in 1760 H. von Gasc in Berlin; was called as court-painter to Brunswick in 1764, visited Holland in 1766, and became member of Dresden Academy in 1769. Works: Monime tearing off her Diadem; Artemisia; Female Portrait (1770), Brunswick Gallery; Forty Female Beauties.

LISCEWSKY, CHRISTIAN FRIEDRICH REINHOLD, born in Berlin in 1725, died at Ludwigslust, Mecklenburg, June 12, 1794. German school; portrait painter, son and probably pupil of Georg Liscewsky; went as court-painter to Dessau in 1752, and in the same capacity to Ludwigslust in 1779, having lived at Dresden in 1768 and removed to Berlin in 1772. Works: Equestrian Portrait of Duke Eugene of Anhalt, and many other portraits of the Ducal Family, Dessau Gallery; The Painter Paul Christian Zink drawing (1755), Leipsic Museum; Portrait of Frederic the Great, Schleissheim Gallery; Artist's Portrait by Candle-light, Schwerin Gallery. His daughter and pupil, Friedrike Julie (born at Dessau in 1772, died after 1838), was also a skilful portrait painter. Member of Berlin Academy.—Schlie, 353; Zeitschr. f. b. K., xiv. 316.

LISCHKA, JOHANN CHRISTOPH, born in Breslau in 1638 or 1639, died in Prague about 1729. German school; history painter, pupil of his stepfather, Michael Willmann; enjoyed great reputation in Prague as early as 1660. Works: Stigmatization of St Francis of Assisi, Kreuzherren Kirche, Prague; Glorification of St. Ursula, St. Ann, St Ursula's Church, Prague; St. Teresa, St. Walpurgis, Minorites Church, Prague; Achilles bringing to Julius Cæsar the Head of Pom-

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pey, Dresden Gallery.—Allgem. d. Biogr., xviii. 754.

LISETTE OF BERANGER, Hugues *Merle*, Mrs. Paran Stevens, New York; canvas, H. 2 ft. × 3 ft. Lisette recounting the poet's virtues, after his decease, to a company of blooming grisettes. Replica, Mrs. W. H. Aspinwall, New York.

LISSE, DIEDERICK (Dirck) VAN DER, died at The Hague in 1669. Dutch school; history and landscape painter, pupil of Poelenburg; entered the guild at The Hague in 1644, was one of the founders of the new guild Pictura there in 1656, and Burgomaster in 1660–69. Works: Landscape with Ruins and Bathers (?), Brunswick Museum; Landscape with Diana and Nymphs (?, last two attributed to Jan van der Lys), Copenhagen Gallery; Pan and Companions dancing in a Landscape, Old Pinakothek, Munich; Sleeping Nymph, Schleissheim Gallery; Lot and his Daughters, Landscape with Herd and Herdsmen, two other landscapes, Schwerin Gallery; others in Berlin Museum (2) and Mannheim Gallery.—Archief v. ned. K., iv. 78, 82, 127, 132; Bode, Studien, 326; Nederlandsche Kunstbode (1881), iii. 196; Kunst-Chronik, xvi. 747; Schlie, 354.

LITSCHAUER, KARL JOSEF, born in Vienna, March 1, 1830, died in Düsseldorf, Aug. 8, 1871. Genre painter, pupil of Vienna Academy and of Robert Waldmüller, then of Düsseldorf Academy and of Tidemand; settled in Düsseldorf; great gold medal and honorary member of Amsterdam Academy in 1864. Works: Flight from the Convent; Scene from Thirty Years' War; Cheap Model; Humorous Studio Scene, Austrian Art Union, Vienna; Ambuscade (1857); Morning and Night (1865), In the Laboratory; Counterfeiters, Wiesbaden Gallery.—Allgem. d. Biogr., xviii. 783; Blanckarts, 50; Kunst-Chronik, vi. 199; Wurzbach, xv. 279.

LIVERSEEGE, HENRY, born in Manchester in 1803, died there, Jan. 30, 1832. Began by painting portraits at cheap rates, but in 1827 exhibited at Manchester several subject pieces which brought him into notice. Went to London and exhibited at the Academy in 1828, his Wildrake presenting Colonel Everard's Challenge to Charles II., and, in 1830, his Black Dwarf. Other works: Grave-Diggers, Hamlet and his Mother, Catherine Seyton.—Redgrave; Recollections of Liverseege (London, 1832–35).

LIX, FRÉDÉRIC THÉODORE, born at Strasburg, Dec. 18, 1830. Genre and portrait painter, pupil of Drölling and Biennoury. Medal, 3d class, 1880. Works: Misfortune to the Conquered (1870); Farewell to Mother Country (1872); Evening in Dalecarlia (1874); Where there is enough for two there is enough for three (1875); St. Margaret (1877); Camille Desmoulins at the Palais Royal (1880); Fatherland (1883); Andromeda (1884); At Golgotha (1885).—Bellier, i. 1050.

LLORENTE, Don BERNARDO GERMAN DE, born in Seville in 1685, died there in 1757. Spanish school; pupil of Cristobal Lopez, a painter for the India traders, and became a tolerable imitator of Murillo. Won some reputation as a painter of the Virgin as a Shepherdess, whence called El Pintor de las Pastoras. One of these is in the Madrid Museum, where it was formerly ascribed to Tobar. The Duc de Montpensier Gallery, Seville, has a small St. Rosalia by him.—Curtis, 347; Madrazo, 434; Washburn, 173.

LLOYD, THOMAS, born in England; contemporary. Landscape painter, associate of Society of Painters in Water Colours in 1878. Works: A Pastoral, Nearly Home (1877); Taking Home the Cow and Calf, Primrose Gatherers, Spring (1880); Milk for the Calves, Blackberry Gatherers, Approach of Winter (1881); Sons of the Soil, Hurt (1882); Great Excitement (1883); A Curious Fish, Golden Grain (1884).

LOBRICHON, TIMOLÉON, born at Cornod (Jura), April 26, 1831; contemporary. Genre and portrait painter, pupil of Picot. Medal in 1868; 2d class, 1882; L. of Hon-

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our, 1883. Works: Mud Pies; First Love; Little Sinner; One Year Old; Red Ghost; Bagage de *Croqmitaine*, E. D. Morgan sale, New York, 1885; Going to be Washed (1879); Seeing Punch and Judy, Tantalizing Situation (1880); Box of Letters, Aurora (1881); Warblings (1884); Variations on a well-known Theme (1885).—Bellier, i. 1051; Montrosier, i.; Hamerton, Painting in France, 38.

LOCATELLI. See *Lucatelli*.

LOCHNER, ANDREAS, born at Mainburg, Bavaria, May 5, 1824, died in Munich, Feb. 13, 1855. History painter, pupil of Munich Academy while earning his livelihood at night as a silversmith; soon assisted Professor Johann Schraudolph, and as early as 1851 exhibited his first picture, David robbing King Saul's Goblet. Other works: Altarpieces for St. Nicholas, Landshut; Interior of a Chapel (1852); St. Joseph with the Infant Christ; St. Wendelin; Madonna; Two Scenes from Goethe's Faust (1852, 1854).—Allgem. d. Biogr., xix. 64.

LOCHNER, STEPHAN. See *Meister* Stephan.

LOCKHART, W. E., born in Dumfriesshire, Scotland, 1846. Genre and landscape painter, pupil at the Trustees' Academy, Edinburgh, under Robert Scott Lauder; went in 1863 to Sydney, and in 1867 to Spain, which he afterwards visited repeatedly. Elected A.R.S.A. in 1871, and R.S.A. in 1878. Studio in Edinburgh. Works: Lovers' Quarrel (1868); Orange Harvest (1875); Muleteers' Halt; The Queen's Entry into Edinburgh in 1876; Scene from Legend of Montrose; Interior of Roslyn Chapel; Bride of Lammermoor; Gil Blas and the Archbishop of Granada, Sunset at St. Andrew's (1878); The Cid and the Five Moorish Kings, National Gallery, Edinburgh; Cardinal Beaton, Alnaschar's Fortune (1883); Gil Blas relates his Adventures (1884).

LOCUSTA AND NERO, Joseph Noel *Sylvestre*, Luxembourg Museum; canvas, H. 9 ft. 2 in. × 12 ft. 9 in. Locusta testing on a slave, in the presence of Nero, the poison prepared for Britannicus. The two, seated at left, are watching the writhings of the slave, who has fallen in agony on the marble floor. Prix du Salon, 1876.—L'Art (1876), iii. 263; Gaz. des B. Arts (1876), xiii. 695, 708.

LODI, CALISTO DA. See *Piazza*, Calisto.

LOEWE-MARCHAND, FRÉDÉRIC, born in Paris; contemporary. History and genre painter, pupil of Pils. Medals: 3d class, 1883; 2d class, 1885. Works: A Brave Man (1878); Abdication of Mary Stuart (1879); Little Peter, Reading of Rabelais (1880); Pythoness (1881); Lucretia and Tarquin (1882); Belisarius (1883); The First Murder (1884); Punishment of Prisoner of War (1885).

LÖFFLER, AUGUST, born in Munich, May 5, 1822, died there, Jan. 12, 1866. Landscape painter, pupil of Heinrich Adam and of Julius Lange, but was led by copying Rottmann's frescos to take that painter for a model. In 1844 he visited Istria, then, after studying in Munich (1846) under Schorn, Trieste and Upper Italy, in 1849 the East; executed in 1851–53 in Berlin paintings for the Kings of Prussia and Würtemberg, and then went to Greece, whence he returned to Munich. In 1856 he visited Milan and Venice, painted in 1857 again for the King of Würtemberg, and in 1864 in Brussels in Baron Hirsch's palace. Works: Amphitheatre at Pola (1845); Jerusalem and the Source of the Lycus, Palm Grove near Cairo (1852); Ruins of Jerusalem (1853), Stuttgart Museum; Damascus, Bethlehem, Dead Sea, Cloister Saba, Sand Storm in Desert (1853); Bay of Navarino (1856); Delphi with Parnassus, Pyramids of

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Ghizeh (1857); Two Landscapes from Palestine (1859); Lake Genesareth (1860); Temple of Apollo Epicurius, Plain of Jericho (1857); Egyptian Landscape with Finding of Moses (1861); Memphis, Athens, Rome, Jerusalem (1864–65); Athens from the Road to Eleusis, Temple Ruins of Baalbec, Athens from Hymettus, Beirut on the Lebanon, Athens from the Grove of Colonäus (1864); Lago di Garda, Lake Kochel (1861); Jerusalem from Mount of Olives (1863); Greek Landscape, Leipsic Museum; Twenty-two oil sketches (Views in the East), New Pinakothek, Munich.—Allgem. d. Biogr., xix. 101; Andresen, iv. 262; Kunstblatt (1857), 389; (1858), 224; Regnet, ii. 31; Zeitschr. f. b. K., i. 153.

LÖFFLER, LUDWIG, born in Frankfort on the Oder in 1819, died in Berlin in 1876. History painter, pupil of Berlin Academy, of Hensel, and of Wagner; went in 1843 to Paris, where he studied from nature and after the old masters in the Louvre; visited Italy in 1844, and returned to Berlin in 1845. Works: Cromwell at the Execution of Charles I.; Charles IX. on Night of St. Bartholomew; Illustrations to Sterne's Sentimental Journey.—D. Kunstbl. (1852), 257; (1853), 319; Land und Meer (1876), ii. 854.

LÖFFLER-RADIMNO, LEOPOLD, born at Rzeszow, Galicia, in 1828. Genre painter, pupil in Vienna of Waldmüller; visited Germany and Paris. Member of Vienna Academy. Works: Interrupted Betrothal (1852), Emperor Rudolf I. in Peril of his Life at Murten, Vienna Museum; Last Moments of Polish General Szarniecki; Return from Slavery; Duke Alva at Castle Rudolstadt; Reunion after Devastations by the Tartars; Refreshing Potion; Children eating Fruit; Temptation; The Present; Unexpected Return; Recommendation; Language of Flowers; The Schoolmaster, Last Ornament.—Müller, 341.

LÖFFITZ, LUDWIG, born in Darmstadt, June 21, 1845. Genre painter, pupil of Nuremberg Art-School under Kreling and of Munich Academy under Wilhelm Diez; became assistant professor, in 1874, and afterwards professor at Munich Academy. Medals in Vienna (1873) and Munich (1883). Works: The Walk (1873); Cardinal playing Organ (1876); Avarice and Love (1879), Wm. H. Vanderbilt, New York; Money Changers (1884, Morgan sale, New York, 1886, $4,100); Pietà (1883), New Pinakothek, Munich; Dutch Lacemaker (1884).—Meyer, Conv. Lex., xxi. 589; Müller, 341; Illust. Zeitg. (1880), i. 365; N. ill. Zeitg. (1881), i. 278; Zeitschr. f. b. K., xv. 28; xix. 131; xx. 148.

LOHDE, MAX, born in Berlin, Feb. 13, 1845, died in Naples, Dec. 18, 1868. History painter, son of the architect Ludwig Lohde, pupil in Dresden of Julius Schnorr, then in Berlin of Cornelius and at the Academy, where in 1866 he obtained a prize; devoted himself to sgraffito painting, for which he discovered a new process, and in 1868 went to Italy to study old sgraffito paintings. Works: Bride of Messina (1866); Rape of Helen, Return of Helen, Return of Agamemnon, Return of Ulysses (1867), Sophien Gymnasium, Berlin; Fight between Centaurs and Lapiths, Horse-Race at Olympia (1867–68), Riding-School, Ministry of War, Berlin.—Allgem. d. Biogr., xix. 115; Illustr. Zeitg., 1868; Kunst-Chronik, iv. 60; Bruno Meyer, Studien u. Kritiken, 354; Rosenberg, Berl. Malersch., 118.

LÖHR, EMIL LUDWIG, born in Berlin in 1809, died in Munich, April 21, 1876. Landscape painter, pupil of Kupelwieser in Vienna, where he devoted himself to religious subjects, but, attracted during his further studies in Rome by Josef Anton Koch, abandoned them for landscape painting. After ten years returned to Germany in 1840, spending his winters in Munich and seeking relief from gout during the summer

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at Gastein, where his pictures of the surrounding scenery were eagerly sought. Visited Hamburg in 1849.—Allgem. d. Biogr., xix. 136; Allgem. Zeitg., May 2, 1876; Hamburger, K Lex. (1854), 152.

LOIR, LUIGI, born at Goritz, Austria; contemporary. Landscape painter, pupil of Parma Academy and of Pastolet. Medal, 3d class, 1879. Naturalized Frenchman. Works: In the Avenue de Neuilly on a Winter Day (1875); Porte des Ternes, Kiosk in the Snow (1876); Corner at Neuilly (1877); Quai National at Puteaux (1878); Corner at Bercy during Inundation (1879); The Seine in December, 1879 (1880); Shower (1881); End of Autumn (1882); Dawn at Auteuil (1883); Paris as a Seaport (1885).—Bellier, i. 1053.

LOMAZZO, GIOVANNI PAOLO, born in Milan in 1538, died there in 1600. Lombard school; pupil of Gio. Battista della Cerva. Lanzi mentions several pictures by him. His portrait, by himself, is in the Brera, and there are frescos by him in S. Marco. Painted but little, as he became blind about 1571; best known by his "Trattato della Pittura, Scoltura et Architettura" (Milan, 1584), and "Idea del Tempio della Pittura" (Milan, 1590).—Lanzi, ii. 500; Vasari, ed. Le Mon., xi. 275; Ch. Blanc, École milanaise; Burckhardt, 628, 709.

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LOMBARD (Lombardus), LAMBERT, born at Liége in 1505, died there, August, 1566. Flemish school; erroneously called Lambert Suavius or Sustermann; painter, archæologist, and poet; pupil of Arnold de Beer and of Mabuse, and afterwards in Italy, where he accompanied Cardinal Pole (1538), of Andrea del Sarto. On his return to Liége he opened a school which was numerously attended. Vasari calls him a judicious painter and excellent architect. Colour, chiaroscuro, and drawing good, but his pictures are never quite free from Flemish stiffness. Among his works, now very rare, are: Deposition from Cross, National Gallery, London; Martyrdom of St. Barbara, St. Bartholomew's, Liége; Vision, Collection of King of Holland, Hague; *Last* Supper (1531), Scourges of the Almighty, Brussels Museum; Madonna, Berlin Museum; Death of Lucretia, Germanic Museum, Nuremberg; Adoration of the Magi, Hermitage, St. Petersburg; Adoration of Shepherds, Vienna Museum; Portrait, Antwerp Museum.—Allgem. d. Biogr., xix. 140; Ch. Blanc, École flamande; Fétis, Cat. du Mus. roy., 129; Immerzeel, ii. 183; Kramm, iv. 1004; Kugler (Crowe), i. 238; Michiels, v. 252.

LOMI, ARTEMISIA and ORAZIO. See *Gentileschi*.

LON, GERT VAN, flourished at Geseke, near Paderborn, about 1505–21. German school; an able representative of the Westphalian school, most probably studied in Soest; has only recently been identified as the master of the following works: Altar of Willebadessen (1521), Triptych with Holy Family and Saints, Triptych with Crucifixion and Saints, Art-Union Museum, Münster; Altarpiece with Last Judgment, Adoration of Magi, Resurrection, Ascension, Paderborn Cathedral; Triptych with Crucifixion, Angels and Saints, Catholic Church, Lippstadt, Westphalia; Crucifixion, Ahrensburg Collection, near Rinteln, Westphalia; Crucifixion, Chapel in Castle Wilhelmshöhe, near Cassel.—Lübke, D. mittelalt. Kunst in Westfalen, 353; Schnaase, viii. 367; W. & W., ii. 98; Zeitschr. f. b. K., xvi. 297.

LONG, EDWIN, born at Bath, July, 1829. History and portrait painter, pupil in London of J. Phillip; went in 1857 to Spain to study Velasquez, and made an extended tour in Egypt and Syria in 1874–75, since which time his principal works have been painted. Elected an A.R.A. in 1876, and R.A. in 1881. Works:

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La Posada (1864); Gypsy Schools going to Vespers (1868, sold in 1883 for £1,050); Lazarilla and the Blind Beggar (1870); The Suppliants (1872, sold in 1882 for £4,305); *Babylonian* Marriage Market (1875, Hermon sale, 1882, £6,615); *Egyptian* Feast, An Ancient Custom (1877); The *Gods* and their Makers (1878, Taylor sale, 1883, £2,725): Henry Irving as Duke of Gloucester (1878); Esther, Vashti (1879); Assyrian Captive, Henry Irving as Hamlet (1880); *Diana* or Christ, Martyr of Antioch (1881); Why do his Chariots stay (Judges v. 28), The New Fugue, Nouzhatoul-âouadat (1882); Merab, Michal (1883); Judith, Thisbe, Anno Domini or *Flight* into Egypt (1884); Question of Propriety (Taylor sale, 1883, £1,260); Easter Vigil in Cathedral of Seville (sold, 1883, £1,155).—Art Journal (1881), 254.

LONGÉ, ROBERT DE, born at Brussels about 1635 (?), died at Piacenza in 1707 (1709 ?). Flemish school; history and landscape painter, pupil of Jacques de Potter in 1658; went to Italy and studied at Cremona under Agostino Bonisoli, probably visited Venice, Rome, Florence, and Bologna, and finally settled at Piacenza. By Italian writers he is quoted as Roberto La Longe or Uberto Da Longe, and surnamed Il Fiammingo, the frequent application of which surname to Flemish painters make it all but certain that many of his works, painted during his long residence in Italy, are attributed to other masters. He painted in a variety of styles, at times imitating Guido Reni, at others approaching Guercino, without ever abandoning the Flemish style. Works in fresco: Resurrection, St. Francis, Groups of Children, Cathedral at Piacenza; St. Anthony and St. Victor, First Bishop of Piacenza, St. Anthony's, ib.—Fétis, Les Artistes belges à l'étranger, ii. 345.

LONGFELLOW, ERNEST W., born in Cambridge, Mass., Nov. 23, 1845. Landscape and figure painter; pupil of Couture in Paris in 1865. Sketched in Europe in 1868–69. Studio in Cambridge. Works: Coast Scene—Nahant (1871); View in Essex County, Mass.; John and Priscilla (1875); Old Mill at Manchester (1876); Italian Pines—Cannes; Esneh on the Nile (1880); Evening on the Nile (1881). Day Dream, Love me Love my Dog (1882); Misty Morning—Cambridge, Mass. (1883); Dana Beach—Manchester, Mass. (1884).—Benjamin, 106.

LONGHI, LUCA, born at Ravenna, Jan. 14, 1507, died there, Aug. 12, 1580. Bolognese school; history painter; bred under a mixed Umbrian and Venetian influence; probably pupil of Nicolò Rondinelli; inclined to the old manner of Francia's school, but instead of the deep feeling of that master we find only an expression of affected devotion. His chief works are: Marriage at Cana, Refectory of Camaldolensian Convent, Ravenna; Madonna with Saints, Brera, Milan; Madonna Enthroned (1542), Berlin Museum; Holy Family, Dresden Museum; The Virgin nursing the Infant Christ, Königsberg Museum; St. Catherine, Hermitage, St. Petersburg.—Vasari, ed. Le Mon., xiii. 14; Burckhardt, 603, 762; Kugler (Eastlake), ii. 477; Siret, 540.

LONGHI, PIETRO, born in Venice in 1702, died after 1762. Venetian school; genre, landscape, and portrait painter, pupil of Balestra and in Bologna of Il Spagnuolo. Painted pictures of Venetian life, conversazioni, and landscapes. Works: Domestic Group, Exhibition of a Rhinoceros, Portrait, National Gallery, London; Portrait of Cimarosa, do. of Senator Pisani, Liechtenstein Gallery, Vienna. His son Alessandro (1733–1813), a good portrait painter, is the author of "Compendio delle Vite de' Pittori Veneziani . . . del presente Secolo" (Venice, 1762).—Kugler (Eastlake), ii. 510.

LOO, CHARLES AMÉDÉE PHILIPPE VAN, born in Turin, Aug. 29, 1719, died after 1790. French school; history painter, son and pupil of Jean Baptiste; accompanied his uncle Carle and his brother Louis Michel to Rome, and after his return was

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called to Berlin, where he executed a number of works as court-painter to Frederick the Great. Received into Paris Academy in 1747, professor in 1770, adjunct rector in 1790. Works: Portrait of Frederick the Great, Hampton Court Gallery; Procession of Silenus, Nancy Museum; others in San Souci and Potsdam.—Bellier, ii.; Jal, 797; Nagler, xix. 363.

LOO, CHARLES ANDRÉ VAN (Carle Vanloo), born at Nice, Feb. 15, 1705, died in Paris, July 15, 1765. French school; history painter, son of Louis van Loo and pupil of his brother Jean Baptiste, who took him to Rome and placed him under Benedetto Luti and the sculptor Le Gros. After Le Gros' death (1719) he returned to Paris, and won the first prize for drawing in 1723, and the grand prix de Rome in 1724; was in Rome again in 1727, became Member of Academy of St. Luke, and was knighted by the Pope in 1731. Member French Academy, 1735; professor, 1737; director of Royal School of Art, 1749; Order of St. Michael, 1751; rector of Academy, 1754; director of Academy and first painter to the king, 1763. Works: Æneas carrying Anchises from Troy (1729), Marriage of the Virgin (1730), Apollo flaying Marsyas (1735), Repose from the Chase (1737), Portrait of Marie Leczinska (1747), Louvre; Jacob purifying his House (1724); Apotheosis of St. Isidore (1727), St. Isidore, Rome; St. Francis, St. Martha (bought by Franciscans of Tarascon); Woman with Bracelet (owned in England); Resurrection, Cathedral of Besançon; Portrait of Louis XV. (1763), Grand Trianon; do. (2), Architect Soufflot, Male portrait (1759), Versailles Museum; Bear-hunt, Ostrich-hunt, Augustus closing Temple of Janus, Amiens Museum; Wisdom trampling upon Vanities of the World, Man between Vice and Virtue, Cambrai Museum; Marshal de Brancas, Rennes Museum; Equestrian portrait, Marseilles Museum; Portraits of Louis XV., Marie Leczinska, and a Marshal of France, Orléans Museum; Martyrdom of St. Andrew, St. Clotilda at Tomb of St. Martin, Æneas and Anchises, Ecstasy of St. Augustine, Angers Museum; Theseus overcoming the Minotaur, Besançon Museum; Augustus receiving Ambassadors of Barbarous Nations, Bordeaux Museum; St. George, Martyrdom of St. Denis, Portrait of Louis XV., Dijon Museum; Drunken Silenus, Portraits of Louis XV. (2), Nancy Museum; Portraits of himself and of his mother, Nimes Museum; Madonna, Rouen Museum; Madonna, Uffizi, Florence; Apotheosis of St. Gregory, Juno with Venus and Cupid, Perseus and Andromeda, Portrait of himself (1762), Hermitage, St. Petersburg; Portrait of Luisa Isabel de Bourbon, Madrid Museum; Roman Charity, Musée Rath, Geneva.—L'Art (1875), i. 289; Bellier, ii. 626; Ch. Blanc, École française, ii.; Houssaye, Gal. du xviii. Siècle, ii. 250; Jal, 797; Larousse, xv. 766; Michiels, x. 47; Revue des Deux Mondes (1842), xxi. 500; Wurzbach, Fr. Mal. des xviii. Jahrh., 29.

Carle Vanloo
Charle Vanloo

LOO, JAKOB VAN, born at Sluys, Flanders, in 1614, died in Paris, Nov. 26, 1670. Dutch school; portrait painter, son and pupil of Jan van Loo, then pupil of Abraham van den Tempel. Lived in 1652–60 in Amsterdam, where he painted portraits and small figures in the landscapes of Wynants the elder and Hobbema; went thence to Paris, became naturalized, and was received into the Academy in 1663. Works: Regent Pieces (2, 1658, 1659), Haarlem Museum; Portrait of Michel Corneille the

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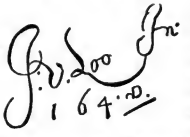
elder (1663), Female figure, Louvre, Paris; Diana and Nymphs (1648), Berlin Museum; do., Brunswick Museum; Glass Coral Factory, Copenhagen Gallery; Women Bathing, Kunsthalle, Hamburg; Paris and Œnone, Dresden Gallery; Concert in the Open Air, Old Woman Spinning, Hermitage, St. Petersburg.—Bellier, ii. 624; Jal, 796; Michiels, x. 22; Riegel, Beiträge, ii. 289.



LOO, JAN VAN, born at Sluys, Flanders, about 1585, died at Delft after June 27, 1661. Dutch school; the first painter of his name; registered in guild of Delft, March 19, 1657. Works: Interior of Glass-Works, Copenhagen Gallery; Reunion of Drinkers (engraved by Houbraken).—Kramm, ii. 1009; Kunst-Chronik, xix. 579; Michiels, x. 26.

LOO, JEAN BAPTISTE VAN, born at Aix, Jan. 11, 1684, died there, Sept. 19, 1745. French school; history and portrait painter, son and pupil of Louis van Loo; went to Rome about 1717, taking with him his brother Carle, studied with Benedetto Luti, and in 1719 accompanied his patron, the Prince de Carignan, to Paris, where his works were soon in great demand. Received into the Academy in 1731; adjunct professor, 1733. He restored the gallery of Francis I. at Fontainebleau, painted by Il Rosso and Primaticcio, and executed works for the Hôtel de Ville and for many churches; was in England in 1738–42. Works: Institution of Order of Holy Ghost in 1578, Diana and Endymion (1731), Louvre; Replica of last, Brussels Museum; Portraits of Louis XV. (3), Stanislas Leczinski, Marie Leczinska, and the Engraver Tardieu, Versailles Museum; Portrait of a Magistrate, Aix Museum; Portrait of Louis XV., Amiens Museum; do., Nancy Museum; Rinaldo and Armida, Angers Museum; Woman on a Couch, Montargis Museum; Portrait of Victor Amadeus II. of Savoy—first king of Sardinia, Montpellier Museum; Holy Family, Dominican Church, Toulon; Portraits of Louis XV. and Marie Leczinska, Massacre of Zedekiah's Children, Darmstadt Museum; Allegory on Happiness, Schleissheim Gallery; Triumph of Galatea (1722), Hermitage, St. Petersburg; Torment of St. Joseph; Raising of Lazarus; De Mailly—Archbishop of Arles; Assembly of the Gods (ceiling); Portrait of Prince de Carignan; Portrait of the Prince of Piedmont (about 1715); Holy Family, Christ giving Keys to St. Peter (1718); Allegory on Birth of the Dauphin.—Archives de l'Art français, Abecedario, v. 381; Argenville, v. 385; Bellier, ii. 624; Ch. Blanc, École française, iii.; Dandré-Bardon, Vie de J. B. V. (Paris, 1779); Larousse, xv. 766; Michiels, x. 37; Revue des Deux Mondes (1842), xxi. 494.

LOO, (JULES) CÉSAR (DENIS) VAN, born in Paris in 1743, died there, July 1, 1821. French school; landscape painter, son and pupil of Carle; received into the Academy in 1784, and became adjunct rector in 1790. Works: Tempest, Moonlight (1784); Temple of the Sibyl at Tivoli (1785); Sunset (1800); Conflagration (1802); Snow Landscape (1804), Louvre, Paris; do., Cherbourg Museum; Road from Tivoli to Subiaco, Similar view, Fountain of Aqua Autosa, Ponte Molo; Campagna, Toulouse Museum; Two landscapes, Turin Gallery.—Bellier, ii. 628.

LOO, LOUIS VAN, born at Amsterdam about 1641, died at Aix in 1713. Dutch school; history painter, son and pupil of Jakob van Loo; went early to France, won first prize in Academy, of which he would have become a member had he not been

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obliged to leave Paris, whence he retired to Nice on account of a duel; travelled afterwards in the south of France and settled at Aix, where he married in 1683, and became the father of Jean Baptiste and Carle van Loo. There is a St. Francis by him in the Chapel of the Black Penitents at Toulon, and a fresco at Aix.—Archives de l'Art français, Documents, vi. 162; Michiels, x. 36; Revue des Deux Mondes (1842), xxi. 487.

LOO, LOUIS MICHEL VAN, born at Toulon, March 2, 1707, died in Paris, March 20, 1771. French school; history and portrait painter, son and pupil of Jean Baptiste; won in 1725 the grand prix de Rome, and on his return to Paris was received into the Academy in 1733, and became adjunct professor in 1735. On the death of Raue he was appointed court-painter by Philip V. of Spain, who bestowed many honours upon him. On Philip's death he returned to Paris, and succeeded his uncle Carle as director of the Royal School of Art. Order of St. Michael, 1748. Works: Apollo pursuing Daphne (1733), Louvre; Portrait of Infante Don Felipe, Family of Philip V., Young Infanta as Venus, Portrait of Philip V., Madrid Museum; Portraits of Louis XV. (2), Louis Philippe d'Orléans, Duc de Choiseul, Duc de Praslin, Louis XVI., Comte de Provence (afterwards Louis XVIII.), Comte d'Artois (afterwards Charles X), Philip V. of Spain, Elizabeth Farnese, Queen of Spain, Philip V. and his Family (sketch to picture in Madrid Museum), Duc de La Vrillière (1769), Carle van Loo (1764), do. and his Family (1757), Portrait of himself, Versailles Museum.—Bellier, ii. 625; Larousse, xv. 767; Nagler, xix. 373; Revue des Deux Mondes (1842), xxi. 510; Villot, Cat. Louvre; Madrazo.

LOON, THEODORUS VAN, the younger, born in Brussels about 1595, died about 1678. Flemish school; history painter. Lived for a long time in Rome and Florence, and formed his style after Carlo Maratti. Colouring often black in the shadows. Works: Assumption, Antwerp Museum; Adoration of Shepherds, Assumption, Brussels Museum; Marriage of St. Catharine, Infant Christ offered to God, Annunciation, Béguinage, Brussels.—Kramm, iv. 1010; Michiels, x. 346; Siret (1883), i. 564.

LOOP, HENRY A., born at Hillsdale, N. Y., in 1831. Figure and portrait painter, pupil of Henry Peters Gray and of Couture. Visited Europe in 1856, and again in 1867, studying in Paris, Rome, Venice, and Florence. Elected N.A. in 1861. Studio in New York. Works: Undine (1863); Clytie (1865); Italian Minstrel (1868); Lake Maggiore (1870); Venice (1875); Aphrodite, Œnone (1877); Hermia, Marina (1878); Echo (1879); At the Spring (1880); Idyl of the Lake (1881); Love's Crown (1882); Awakening (1883); Summer Moon (1884). Portraits: J. M. Ward; Dr. Reisig; J. P. Townsend (1876); W. Whittredge; Portrait (1879), St. Luke's Hospital, New York; Professor E. Loomis (1882). Mrs. Henry A. Loop paints portraits and genre pictures; pupil of Professor Louis Bail, of New Haven; studied two years in Rome, Paris, and Venice. Elected an A.N.A. in 1875. Studio with her husband.—Sheldon, 215.

LOOS, FRIEDRICH, born in Gratz, Styria, Oct. 29, 1797. Landscape painter, pupil of the Vienna Academy; afterwards travelled in the Alps (1821), in Hungary (1823–26), Salzburg (1826–29), Istria (1840); visited Rome in 1846, Naples in 1847. In 1851 finished a panorama of ancient and modern Rome in 17 pictures, equally poetic in conception and truthful. He then went via Berlin to Bremen, Oldenburg, and Copenhagen, and in 1853 settled in Kiel; visited Norway in 1856, and was appointed professor of drawing at the University of Kiel in 1863. He painted also a few good portraits, among them his own (1837). Works: Three Views around Salzburg, Saw-Mill in Styria (1830); Two Views of Salzburg (1831); The Ramsau near Berchtesgaden (1836), Vienna Museum; River-Bank with Birch-Trees (1837), Alpine Fes-

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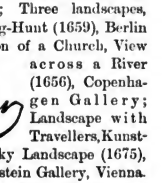
tival near Salzburg (1837), Iron-Works in Austrian Alps (1838), View on the Kahlenberg near Vienna (1842), Klosterneuburg (1843), View on the Danube (1844), Castle near Ybbs (1846), Hungarian Village (1844), Vienna Art Union; Mill in the Valley (1838); View of Jormannsdorf (1839); Evening on the Röthelstein (1840); Mountain Landscape near Vienna (1846); Views near Terracina (1848, 1849); Vico near Naples (1854); Pirano in Istria (1855); Destroyed Giant's Grave on Baltic Coast (1860), Oldenburg Art Union; Ruin of Stor-Hamar Cathedral (1857), Christiania Gallery; Cow-Stable in Austria (1866), Kiel Art Union; Strand of Sorrento (1864); Old Church in Schleswig (1866).—Andresen, ii. 198.

LOOSE, BASILE DE, born at Zeele, Flanders, Dec. 17, 1809. Genre painter, son and pupil of Joannes Josephus de Loose, and pupil of Antwerp Academy; went in 1835 to study in Paris, settled in Brussels; imitates Terburg and kindred masters of the 17th century. Medal, Paris, 3d class, 1841. Works: Maiden at Toilet-Table; The Present; The Swing; Boys' Tricks; Flemish Kirmess; Children's Festival at School, Lace Maker with Child (1858), Leipsic Museum; Company in Tavern (1846), Dutch Family Scene (1846), National Gallery, Berlin; Girls' School in the Country, Stettin Museum.—Immerzeel, ii. 186; Müller, 342; Kramm, iv. 1011.

LOOSE, JOANNES JOSEPHUS DE, born at Zeele, Flanders, Nov. 22, 1770. History painter, pupil of Ghent Academy, where in 1794 he obtained the first prize; studied then in Mechlin under Herreyns, and afterwards became professor at the Academy of Design at St. Nicolaas, East Flanders. Works: St. Cornelia blessing Children, St. Jacob's, Ghent; Martyrdom of St. Apollonia; Martyrdom of St. Barbara; Christ driving the Venders from the Temple (1822); Entry of Christ into Jerusalem (1828); Festive Scene with sixteen portraits.—Immerzeel, ii. 185; Nagler, viii. 48.

LOOTEN (Loten), JAN, born in Amsterdam about 1618, died in London in 1681. Dutch school; landscape painter. Seems to have worked first in Switzerland, then in Holland, and to have gone to England about 1662 and painted for Charles II. His usual subjects were rocky scenes, dark oak-woods, rushing torrents, and wild solitudes. An inky colouring detracts much from the effect of his finely composed, well-drawn, and truthful pictures. Was an imitator of Hobbema. Works: River Scene, National Gallery, London; Sportsmen in a Wood (1658), Rotterdam Museum; Three landscapes, Dresden Gallery; Stag-Hunt (1659), Berlin Museum; Consecration of a Church, View across a River (1656), Copenhagen Gallery; Landscape with Travellers, Kunsthalle, Hamburg; Rocky Landscape (1675), Beech-wood, Liechtenstein Gallery, Vienna.—Kugler (Crowe), ii. 481; Kramm, iv. 1012.



LOPEZ Y PORTAÑA, VICENTE, born in Valencia in 1772, died in Madrid in 1855 (1850?). History and portrait painter, pupil of the Franciscan monk Villanueva, and in Madrid of Maella; became director of Valencia Academy, made court-painter in 1802, and called to Madrid in 1814 to instruct the second and third queens of Ferdinand VII.; appointed director-general of Madrid, Saragossa, and Valencia Academies. Works: Charles IV. and his Family, Charles III. instituting his Order, Adoration of Santa Forma, Death of Abradates, Portraits of Queen Maria Christina de Bourbon, Queen Maria Amalia, Queen Maria Isabel de Braganza, Queen Maria Antonia of Naples, Infante Don Antonio, Francisco Goya, Félix Máximo Lopez, Madrid Museum; SS. Au-

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gustine and Rufus, Tortosa Cathedral; Ceiling paintings (fresco), Royal Palace, Madrid. His son and pupil, Bernardo Lopez y Piquer (1801–74), was noted for pastel portraits.—Madrazo.

LOREDANO, LEONARDO, Doge, portrait, Giovanni *Bellini*, National Gallery, London; wood, H. 2 ft. × 1 ft. 5 in.; signed. Painted about 1505; long an heirloom of the Grimani family. One of the best of Bellini's portraits. Originally in Palazzo Grimani, Venice; then owned by Lord Cawdor and Beckford, from whom bought in 1844 for £600.—C. & C., N. Italy, i. 181; Richter, 79, 105; Meyer, Künst. Lex., iii. 420.

LOREDANO, LEONARDO, Doge, portrait, *Catena*, Lochis-Carrara Gallery, Bergamo; wood, nearly life-size. Painted about 1503; attributed to Gentile Bellini. Copy at Dresden attributed to Giovanni Bellini; replica of latter in Correr Museum.—C. & C., N. Italy, i. 250.

LORENTZEN, CHRISTIAN AUGUST, born at Sonderburg, Isle of Alsen, Aug. 10, 1749, died in Copenhagen, May 8, 1828. Portrait, genre, and animal painter, pupil of Copenhagen Academy; studied in Antwerp the works of Rubens and Van Dyck, visited Paris, and after his return became in 1803 professor at, and in 1809 director of, Copenhagen Academy. He was a member of the Paris and Copenhagen (1784) Academies. Works: Portrait of Count Recivusky (1794), Copenhagen Gallery; Rural Smithy, From the Zoölogical Garden, Attack of Gunboats on Roadstead of Copenhagen in 1807, Burning of Shipping Store at Copenhagen, Siege of Wismar, Battles of Femern and Volmer, Cycle of Scenes from Holberg's Comedies.—Nagler, viii. 55; Raczynski, iii. 549; Weilbach, 416.

LORENZETTI, AMBROGIO, Sienese school, first half of 14th century. Son of one Lorenzo, and younger brother of Pietro Lorenzetti; first heard of in 1324; earliest productions frescos in S. Francesco, Siena (1331), so highly praised by Ghiberti in his second Commentary, but of which only two fragments remain. Other injured frescos by this painter are to be seen in S. Agostino, Siena, and in the Florence Academy. In 1335 he aided his brother in painting the front of the Spedale, Siena, and in 1337–39 he decorated the Sala della Pace in the Palazzo Pubblico, Siena, with three vast allegories in fresco, illustrative of the advantages of justice and peace, and of the evils of tyranny. In this work the Sienese school reaches its zenith, and Ambrogio proves himself a far abler composer than his contemporary, Simone di Martino. Indeed, he and his brother Pietro are the only Sienese who nearly approached the high excellence of Giotto in this respect, and their works are so nearly alike in some cases that they are with difficulty to be distinguished from each other. In 1342 Ambrogio completed a Presentation in the Temple (1342), Florence Academy, which has been so restored as to give little idea of his talent as a colourist and draughtsman. His Annunciation (1344) is in the Siena Academy. The latest record of Ambrogio is in 1345, and both he and his brother are supposed to have perished in the plague of 1348.—C. & C., Italy, ii. 134; iii. 75; Vasari, ed. Le Mon., i. 33; ii. 65; Burckhardt, 315, 362; Baldinucci, i. 222; W. & W., i. 466; Ghiberti, 2d Commentary; Rio, i. 48; Dohme, 2i.; Sienesische Malerschule, i.; Lübke, Ital. Mal., i. 171.

LORENZETTI, PIETRO, born latter part of 13th century, died about middle of 14th century. Sienese school; called, by Vasari, Pietro Laurati. Elder brother of Ambrogio Lorenzetti; appears in Siena in 1305 as the painter of an altarpiece, after which no trace of him is found until 1326, when he executed several pictures in the workshop of the Siena Cathedral. The earliest picture signed by him is a Virgin Enthroned, dated 1329, in S. Ansano, outside the Pispini gate of Siena, in which the figure of the Virgin is deservedly considered the finest of the Sienese school. The execution shows that Pietro had already abandoned the dark Sienese colouring for the light flesh tints and warm shadows

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of the Florentines. In 1333 Pietro painted a Madonna above the portal of the Siena Duomo, which Luca di Thomé afterwards restored, and in 1335 an altarpiece for the Duomo. In the same year he executed in company with his brother a now destroyed masterpiece—the Marriage of the Virgin, on the front of the Hospital of Siena—which is highly eulogized by Vasari, who says it was in the manner of Giotto. In 1340 Pietro finished for S. Francesco of Pistoja a picture supposed to be that now in the Uffizi, Florence, and two years later painted the Nativity of the Virgin, in the Sacristy of the Duomo, Siena. His altarpiece in the parish church of Arezzo, which is in better preservation though inferior to Giotto, is a more powerful and able work, both in conception and execution, than any produced by his pupils. Other remarkable works by Pietro are the frescos of the Crucifixion, the Passion, and St. Francis receiving the Stigmata, in the lower church of S. Francesco at Assisi, assigned by Vasari to Pietro Cavallini, and those in the Campo Santo, Pisa, representing the life of the hermits in the desert of the Thebaid.—C. & C., Italy, ii. 117; Vasari, ed. Mil., i. 471; ed. Le Mon., ii. 26; Burckhardt, 516; W. & W., i. 466; Rio, 42; Dohme, 2i.; Sienesische Malerschule, i.; Lübke, Ital. Mal., i. 171.

LORENZINO DA BOLOGNA. See *Sabbatini*, Lorenzo.

LORENZO GIUSTINIANI, ST., APOTHEOSIS OF, Gentile *Bellini*, Venice Academy; canvas, tempera, figures nearly life-size; signed, dated 1465. St. Lorenzo, born in 1380, was bishop of Castello and first patriarch of Venice; canonized by Alexander VIII. Painted for S. M. dell' Orto, Venice.—C. & C., N. Italy, i. 122.

LORENZO GIUSTINIANI, GLORY OF, Giovanni Antonio *Pordenone*, Venice Academy; canvas, arched, H. 13 ft. 6 in. × 10 ft. 6 in.; signed. St. Lorenzo standing in a niche, with several monks of his order around him; in foreground, SS. Augustine, Francis of Assisi kneeling, and John Baptist. Painted about 1537 for the Renieri altar in S. M. dell' Orto, Venice; taken to Paris in 1799; returned in 1815 and placed in Academy.—C. & C., N. Italy, ii. 284; Landon, Musée, xi. Pl. 47.

LORENZO MONACO, Don, born near end of 14th century, died aged fifty-five. Florentine school; a Camaldolensian monk in Florence. His style as a painter is that

Glory of St. Lorenzo Giustiniani, Giovanni Antonio Pordenone, Venice Academy.

of a disciple of Agnolo Gaddi, but while he shows more religious sentiment than his master, as a draughtsman he is no better. In general tone his work is soft and transparent like that of a miniature painter, and his flesh tints are carefully fused. The only picture bearing his name is a Coronation of the Virgin, dated 1413, formerly in the abbey of his order at Ceretto, and now in the Uffizi, Florence. Its peculiarities enable us

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to identify him as the painter of such unsigned pictures as a Madonna, dated 1404, at Empoli; Madonna and Saints, dated 1410, church of Monte Oliveto, Florence; Annunciation, S. Trinità, Florence; and Adoration of the Kings, Uffizi, Florence.—C. & C., Italy, i. 551; Vasari, ed. Le Mon., ii. 209; Burckhardt, 534; Baldinucci, i. 314; Lübke, Ital. Mal., i. 165.

LORENZO DA PAVIA. See *Fasolo*, Lorenzo.

LORENZO DA SAN SEVERINO, born in 1374, died in (?). Umbrian school; earliest example, a much injured Marriage of St. Catherine, dated 1400, in San Severino. In 1416, with the aid of his brother Jacopo, Lorenzo decorated the oratory of S. Giovanni Battista, Urbino, with a Crucifixion, and incidents in the Baptist's life. The figures in these frescos are exaggerated in action, lean to excess, and ill drawn—interesting chiefly as a link in Umbrian art between the works of Ottaviano Nelli and Gentile da Fabriano.—C. & C., Italy, iii. 109; Vasari, ed. Le Mon., viii. 69.

LORME, ANTON DE, flourished in Rotterdam about 1640–66. Dutch school; architecture painter, whose rare works are masterpieces as regards lighting and perspective. Style of Pieter Neefs; perhaps worked also at Delft, as Antonis Palamedesz painted accessories in several of his pictures. Works: Interior of a Church by Candlelight, Warwick Castle; Interior of a Church, Lord Northwick, Thirlestaine House; do., Berlin Museum; do. (1649?), Darmstadt Museum; do. (1642), Old Pinakothek, Munich; do. (1641, 1658), Schwerin Gallery;

A·DE.LORME.1658
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do. (1662), Hermitage, St. Petersburg; do., Metropolitan Museum, and Historical Society, New York.—Kramm, iv. 1011.

LORRAIN, CLAUDE. See *Claude* Lorrain.

LORY, GABRIEL, the elder, born at Berne in 1763, died there in 1840. Landscape painter, pupil of Aberli (1723–86) and Kaspar Wolf (1735–98); lived alternately in Geneva, Berne, St. Gall, and Herisau (Canton Appenzell); fled during the revolutionary disturbances of 1798–1803 to Lindau, and after a sojourn at Neuchatel returned in 1812 to Berne, where he was one of the founders of the Artists' Union. Works: View of the Wellhorn and Wetterhorn (1817), View of the Jungfrau (1818), Berne Museum.—Allgem. d. Biogr., xix. 207.

LORY, GABRIEL, the younger, born at Berne, June 11, 1784, died there, Aug. 25, 1846. Landscape painter, son and pupil of preceding, whose changes of abode he shared; visited Paris in 1808, Rome and Naples in 1811, and after settling for a short time at Neuchatel, in 1812, started out again on extended travels; spent the winters of 1834–36 in Berlin, where he was in favor at court, and received the title of professor. Worked chiefly in water-colours. Works: View of La Cava near Naples, View near Albano (1816), Grotta Ferrata near Rome, Old Devil's Bridge on St. Gotthard Road (1827), City and Castle Esa between Genoa and Nice (1846), Berne Museum.—Allgem. d. Biogr., xix. 208.

LOSSENKO, ANTON, born in (?), died in 1773. History painter, pupil of St. Petersburg Academy; then studied in Paris and Rome (about 1770); on his return became professor, and soon after director of St. Petersburg Academy. Works: St. Peter's Draught of Fishes, St. Andrew, Sacrifice of Isaac, Grand Duke Vladimir and Princess Rogneda (Hermitage, St. Petersburg), Hector's Farewell.—Raczynski, iii. 535.

LOSSOW, FRIEDRICH, born in Munich, June 13, 1837, died there, Jan. 19, 1872. Animal painter, son of the sculptor Arnold Hermann Lossow, pupil of Munich Academy under Piloty. Since 1860 has painted a series of animal pictures full of humour. Works: Watch Dog (1860); Bitch with Puppies (1861); Rat Hunt (1861); Rat and Terrier (1862); Rural Scene by the Oven (1865); Travelling Company of Dogs

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and Monkeys (1866); Badger Dog in Baby Carriage (1870).—Allgem. d. Biogr., xix. 222; Kunst-Chronik, vii. 203.

LOSSOW, HEINRICH, born in Munich, March 10, 1843. Genre painter, brother of preceding, pupil of the Munich Academy; paints rococo scenes, often strongly realistic. Works: The Hunchbacked Beau; Musical Entertainment; I do as I like; Lady in a Park; Honeymoon; Milliner.—Müller, 342.

LOSSOW, KARL, born in Munich, Aug. 6, 1835, died in Rome, March 12, 1861. History painter, brother of preceding, pupil of Munich Academy under Foltz; much influenced by Andreas Müller and the works of Schwind; visited Italy in 1856, where he was induced by the hereditary Prince of Saxe-Meiningen to settle in Meiningen. Works: Horand's Wooing for Hilde in the Name of King Hettel, Hagen carried off by the Griffin, Hagen's Fight with the Griffin, Villa Carlotta, Lake of Como; Conquest of City of the Malians by Alexander the Great (1858, Cartoon).—Allgem. d. Biogr., xix. 223; D. Kunstbl. (1857), 264, 296; Nagler, Mon., ii. 115.

LOT, FLIGHT OF, Luca *Giordano*, Dresden Gallery; canvas, H. 5 ft. 4 in. × 7 ft. 2 in. Lot reclining, cup in hand, with his two daughters beside him; in distance, Sodom and Gomorrah burning and Lot's wife turned to salt. Engraved by J. F. Beauvarlet.—Gal. roy. de Dresde, ii. Pl. 37; Réveil, v. 344.

By *Guercino*, Dresden Gallery; canvas, H. 5 ft. 9 in. × 7 ft. 4 in. Acquired in 1744 for 4,500 livres from Polignac Collection.

By *Guercino*, Louvre; canvas, H 5 ft. 7 in. × 7 ft. 3 in. At left, Lot, seated between his two daughters, drains the cup which one of them has filled; in background, his wife changed to salt and Sodom burning. Painted in 1650 for Girolamo Pavese, of Pavia, and acquired by Luigi Manzini, who presented it (1651) to the Duke of Modena; sold at sale of Comte de Vaudreuil in 1784; acquired by Louvre in 1817. Engraved by Fr. Providoni; Raphael Morghen.

By *Guido* Reni, National Gallery, London; canvas, H. 3 ft. 9½ in. × 4 ft. 10½ in. Three half-figures of life-size. Bought in 1844 from Penrice Collection; formerly in Palazzo Lancellotti, Rome. Engraved by D. Cunego for the Scuola Italica.—Waagen, Treasures, ii. 338.

By *Rubens*, Blenheim Palace; canvas, H. 7 ft. 1 in. × 8 ft. Lot, with his wife and daughters, conducted by two angels from Sodom. One of the choicest works of the artist's middle period. Presented by city of Antwerp to Duke of Marlborough. Engraved by Vorsterman.—Waagen, Art Treasures, iii. 124.

Flight of Lot, Luca Giordano, Dresden Gallery.

By *Rubens*, Louvre, Paris; wood, H. 2 ft. 6 in. × 3 ft. 10 in.; signed, dated 1625. At right, an angel leads Lot from Sodom; in centre, another angel hastens the steps of his wife; at left, one of the daughters, with a basket on her arm and holding the bridle of an ass laden with gold and silver

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vessels; behind, just leaving the city gate, the other daughter; above, four demons launching thunderbolts on the city. Painted after the Blenheim picture, from which it differs in composition. Engraved by W. Swanenburg.—Villot, Cat. Louvre.

By *Velasquez*, Northwick Park, Worcestershire, England; H. 4 ft. 6 in. × 5 ft. 10 in. Lot asleep, with head in lap of one daughter, who points to Sodom in flames at left; the other daughter seated at his feet, with back to spectator. Authenticity doubtful. From Orleans Gallery; sold to Mr. Hope in 1799 for £525; Hope sale (1816) to Lord Northwick; Lord Northwick sale (1859) to present Lord Northwick for £147. Engraved by Ph. Trière, in Couché, Gal. du Pal. Royal.—Curtis, 1.

Flight of Lot, Paolo Veronese, Louvre.

By Paolo *Veronese*, Louvre; canvas, H. 3 ft. × 3 ft. 11 in. An angel conducts Lot's daughters out of Sodom, which is burning in background; behind, a second angel with Lot; and further back, Lot's wife, changed into a pillar of salt. In collection of Duc de Liancourt; then in Orleans Gallery. Engraved by B. Audran; J. Lallemand—Villot, Cat. Louvre; Cab. Crozat, ii. Pl. 17; Filhol, x. Pl. 650; Landon, Musée, xi. Pl. 17.

LOT, HENRY, born in Gendringen, May 22, 1822, died in Düsseldorf, May 12, 1878. Dutch school; animal and landscape painter, pupil in Cleve of Blass and B. C. Koekoek; afterwards taught drawing at the Gymnasium in Wesel and settled in Düsseldorf in 1853. Works: Rhine Landscape with Cartmen; Landscape with Cattle; Wood near Newburg; Inundated Meadow. —Kunst-Chronik, xiii. 629.

LOTEN. See *Looten*.

LOTH, JOHANN KARL, called Carlotto, and Carlo Lotti, born in Munich in 1632, died in Venice, Oct. 6, 1698. Venetian school; history painter, son and pupil of Johann Ulrich Loth (1590-1662, by whom are several pictures in the Augsburg Gallery). Went early to Italy, where he soon

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ranked among the best masters; thought by some to be a pupil of Pietro Liberi; influenced by the works of Caravaggio, although his colouring is often sombre. He was much employed for the Emperor Leopold II., and in Italy for churches and private collections. Works: Mercury Seated, Jupiter with the Thunderbolt, Vulcan, Saturn, Return of Prodigal Son, Cassel Gallery; Jupiter brought up in Crete, Copenhagen Gallery; Ecce Homo, Fürstenberg Gallery, Donaueschingen; Job with his Friends (2), Lot and his Daughters, Christ crowned with Thorns, Dresden Museum; St. Dominick, The Angel Raphael with a Boy points towards Heaven where the Trinity appears, Agrippina borne to the Shore, Old Pinakothek, Munich; Holy Family, Death of Seneca, Male Portrait, Schleissheim Gallery; Jacob blessing the Sons of Joseph, Jupiter and Mercury with Philemon and Baucis, Vienna Museum; Adam bewailing the Death of Abel, Artist's Portrait, Uffizi, Florence; Death of Abel, Adam and Eve, Pennsylvania Academy, Philadelphia; others in Augsburg, Brunswick, and Christiania Galleries.—Nagler, viii. 77; Lanzi (Roscoe), ii. 256.

LOTTI, CARLO. See *Loth*.

LOTTIER, LOUIS, born at La Haye du Puits (Manche), Nov. 9, 1815. Marine painter, pupil of Gudin. Medal, 3d class, 1852. Works: Sunset in Egypt (1850), Avignon Museum; View of Cairo (1850), View of Constantinople (1852), Ministry of Interior; Harbor of Smyrna (1865); Banks of the Nile (1867); Sunset in Roadstead of Smyrna (1867), Perpignan Museum; Views around Constantinople and in South of France (1868–80); Conflagration at Sea, View of St. Raphaël (1882); Environs of Beirut (1885).—Bellier, i. 1059.

LOTTO, LORENZO, born at Bergamo or Treviso (?) about 1480, died at Loreto about 1554. Venetian school; sometimes called Il Bergamasco, from his long residence in Bergamo. Went early to Venice, where, according to Vasari, he was Palma's friend and assistant, and studied the works of Giovanni Bellini, and later those of Giorgione. He was one of the best of the second-rate artists of his time. The oldest extant picture by him, a *Madonna* with St. Onofrius, Palazzo Borghese, Rome, is dated 1508, the date 1500 of the S. *Jerome* in the Desert, Louvre, being an obvious duplicate. A larger production of 1508 is the *Madonna* of St. Dominick, S. Domenico, Recanati, in which the drawing is precise and minute, the perspective correct, and the colours clear and pure. Of similar characteristics and of about the same time are: Madonna and Saints, S. Cristina, near Treviso; Marriage of St. Catherine, Munich Gallery; and Madonna and Peter Martyr, Naples Museum. His pictures after this period show a bolder approach to the manner of Palma and of Giorgione, e.g.: Madonna and SS. Anthony and Basil (1506), Duomo, Asolo; St. *Jerome*, Louvre; Madonna and Four Saints, Bridgewater Collection; and the *Three* Ages, Palazzo Pitti, Florence. Other examples are the Entombment (1512), S. Floriano, Jesi; Transfiguration, Collegiata, Castelnuovo; Death of *Peter* Martyr, S. Pietro Martire, Alzano; Family Group, Portraits of Agostino and Niccolò della Torre (1515), National Gallery, London; Throned Madonna (1516), S. Bartolommeo, Bergamo; Madonna (1521), S. Bernardino, Bergamo; Madonna and Saints (1521), S. Spirito, Bergamo; Christ parting from his Mother (1521), SS. Christopher and Sebastian (1531), Berlin Museum; Marriage of St. *Catherine* (1523), Adoration of Sleeping Christ (1533), Bergamo Gallery; Portrait of Andrea *Odoni* (1527), Hampton Court; Glory of St. *Nich-*

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olas (1529), S. M. del Carmine, Venice; Glory of St. *Antoninus*, S. Giovanni e Paolo, Venice; *Madonna* with Saints, Vienna Museum; Crucifixion (1531), Church of Monte S. Giusto; Holy Family (1534), Uffizi, Florence; Dead Christ, Brera, Milan; Mystic Marriage of St. Catherine, Old Pinakothek, Munich; Santa Conversazione, Dresden Gallery; A Betrothal in the 15th Century, Madrid Museum. In his last years Lotto came so much under influence of Titian that some of his pictures, especially portraits, have been ascribed to that master. About 1548 his powers began to wane, and he then resolved to retire to Loreto. His pictures at San Giacomo dell' Orto, Venice (1546), at S. M. della Pace, and in the Governor's Palace, Ancona, give sad evidences of his decline.—C. & C., N. Italy, ii. 494; L Lotus pict L. Loto 1531.
Vasari, ed. Le Mon., vii. 87, N. 2; ix. 115, 146; ed. Mil., v. 249; Burckhardt, 725; Ch. Blanc, École vénitienne; Rio, Art Chrétien, 271; Kugler (Eastlake), ii. 519; Kunst-Chronik, xix. 421; Lübke, Ital. Mal., ii. 625.

LOTZ, KARL, born in Hessen-Homburg in 1833. History and genre painter, pupil in Vienna of Rahl, whom he assisted in decorating the Greek Church, the Arsenal, and the Heinrichshof. Honorary member of Vienna Academy. Works: Scenes from Hungarian Legends, Children's Groups (fresco), Redouten Saal, Pesth; Scenes from Hungary's Civilization, National Museum, ib.—Müller, 342.

LOUBON, (CHARLES JOSEPH) ÉMILE, born at Aix, Jan. 12, 1809, died in Marseilles, March 1, 1863. Genre painter, pupil of Granet, whom he accompanied to Rome in 1829. A skilful painter, with little originality. About 1845 he went to Marseilles, became director of the School of Practical Design, and painted many successful pictures. Medal, 3d class, 1842; L. of Honour, 1855. Works: Prisoner's Communion (1833); Christ and the Samaritan Woman, Genoese at a Fountain (1840); Incident of the Cholera (1850), Montpellier Museum; Camp in South of France (1855), Aix Museum; Pass of Gineste, Mule-Driver of the Var, Soumabre Farmer's Wife (1855); Souvenir of Roman Campagna (1859); Gascony Women carrying Fish to Bayonne (1861); Autumn Afternoon (1863); Landscape in a Storm, Châlon-sur-Saône Museum; View of Marseilles, Marseilles Museum; Animal Piece, Perpignan Museum. —Bellier, i. 1060; Larousse.

LOUIS XIV. AND THE GRAND CONDÉ, Jean Léon *Gérôme*, W. H. Vanderbilt, New York; canvas, H. 3 ft. 1 in. × 4 ft. 6 in. Photogravure in Art Treasures of America. —Art Treas. of Amer., iii. 96.

LOUIS, HUGO, born in Berlin, Feb. 17, 1847. Genre painter, pupil of Berlin Academy under Julius Schrader, then studied for three years in Italy. Awarded in 1886 2d prize of 10,000 marks for designs of frescos for the staircase of the Berlin Town Hall. Works: Margaret's Jewels; Junius Brutus inciting the Romans against the Tarquins (1877); Portrait of an Officer (1879); In Good Humour (1882).—Illustr. Zeitg. (1883), ii. 439; Müller, 342; Rosenberg, Berl. Malersch., 251; D. Rundschau, xiii. 330; xvii. 300; xx. 459.

LOUIS, ST., GLORIFICATION OF, Alexandre *Cabanel*, Luxembourg Museum, Paris; canvas, H. 14 ft. 8 in. × 14 ft. 2 in. Around the monarch's throne are grouped the distinguished persons who aided him in the accomplishment of his work: the Sire de Joinville, Philippe de Beaumanoir, Pierre Fontaine, St. Thomas of Aquinas, Guillaume d'Auvergne, Bishop of Paris, Geoffroi de Boileau, Robert de Sorbonne, Sire de Nesle, Étienne Boileau, etc. Salon of 1855.

LOUSTAUNAU, LOUIS AUGUSTE GEORGES, born in Paris, Sept. 12, 1846. Genre painter, pupil of Vibert, F. Barrias, and Gérôme. His spirited and humorous pictures are painted in a strong, broad style and carefully finished. Works: That Bread was not well cut, Brother Fisherman; After

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Marriage, W. H. Vanderbilt, New York; Married for Convenience (1879); Wolf in the Fold (1880); General's Wife, Waiting (1881); Woman Reading (1882); Betrothed (1883); Hide and Seek (1884); Fencing Lesson (1885).

LOUTHERBOURG, PHILIPPE JACQUES, born at Fulda, Hesse-Cassel, about 1740, died at Chiswick, England, March 11, 1812. Landscape, marine, and battle painter, pupil of his father, a miniature painter, and in Paris in 1755 of F. Casanova, battle painter; member of Academy, 1767; also Academy of Marseilles. Settled in England in 1771, became A.R.A. in 1780, and R.A. in 1781. Exhibited 155 works in Royal Academy. Works: Hagar and her Son after discovering the Spring (1771), Angers Museum; Two Landscapes with Figures, Bordeaux Museum; Landscape by Moonlight, Épinal Museum; Shepherd with Donkey and Sheep, Nantes Museum; Shepherd and Flock, Orléans Museum; Landscape with Figures, Queen Victoria; Lord Howe's Victory, Greenwich Hospital; Cumberland Lake, National Gallery, London; Several Landscapes with Figures, Dulwich Gallery; Avalanche in the Alps, Wyndham Collection; The Departure, Interior of a Stable, Burat Collection; Burning of London in 1666 (1797), Sir Thomas Baring; Destruction of Spanish Armada; Siege of Valenciennes; Huntsman meeting Lady in the Woods, Darmstadt Museum; Storm at Sea (1767), Oldenburg Gallery; Tower on Seashore, Rocky Plateau with Herd and Herdsman, Schleissheim Gallery; Surge on Rocky Coast with Shipwrecked People by an old Palace (1761), Museum, Vienna; Landscape after Storm (1765), Liechtenstein Gallery, ib.—Ch. Blanc, École française; Bellier, i. 1063; Jal, 808; Larousse; Cat. Nat. Gal.; Sandby, i. 191; Peintre-graveur français, ii. (1861).

LOUVRIER DE LAJOLAIS, JACQUES AUGUSTE GASTON, born in Paris; contemporary. Landscape painter, pupil of Jules Noël and of Gleyre. L. of Honour, 1876. Works: September in Belgian Ardennes (1861); Winter Evening in the Sahara (1864); Willerzies in the Ardennes (1865); Summer Morning, Village of Saint Germain-sur-Morin, Willows of Villiers-sur-Morin (1875); For a Festival, Difficult Passage (1876).

LOVE AND DEATH, George Frederick *Watts*, London; canvas, H. 7 ft. 7 in. × 3 ft. 9 in. Death, represented by a tall figure draped in white, whose back alone is seen, relentlessly forces his way into the portal of a house, thrusting back Love, who vainly seeks to bar his entrance, crushing his wings against the garlands of roses which grow at the side. Begun about 1869; exhibited at Grosvenor Gallery, London, 1877; at Metropolitan Museum, New York, in 1884–85.

LOVE AND LIFE, George Frederick *Watts*, London; canvas, H. 7 ft. 2 in. × 4 ft. Companion picture to Love and Death. Love, represented by the winged figure of a youth, is leading the way up a steep ascent and guiding over the rough places Life, a young girl, nude, who clings to him for support. The half-extended wings of Love shade the delicate figure of Life from the rays of the sun, and his footsteps can be traced by the daisies which have sprung up in his path. Painted in 1884; Grosvenor Gallery, 1885; replica at Metropolitan Museum, New York, 1884–85.

LOVE, EDUCATION OF. See *Cupid*.

LOVE, GARDEN OF, *Rubens*, Madrid Museum; canvas, H. 6 ft. 6 in. × 9 ft. 3 in. A company of ladies and gentlemen in a flower garden, near the entrance of a palace, engaged in conversation and music; several cupids are playing with the ladies, others are sporting in the air or among the flowers and fountains. The figures are portraits of Rubens, Van Dyck, De Vos, and

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others of the painter's scholars, and their wives. Replicas, with changes, in Dresden, Vienna, and Gotha Galleries, and in Collection of Duke of Pastrana, Madrid. Engraved by Jegher; Clouwet; Lempereur.—Smith, ii. 132, 166; Madrazo; Klas. der Malerei, Pl. 5.

Birth of Love, Eustache Lesueur, Louvre, Paris.

LOVE, HAPPY, Paolo *Veronese*, Cobham Hall, England; canvas, 5 ft. 10 in. sq. Cupid leading a man and a woman to an undraped female figure seated on a globe, who holds an oak wreath over the woman's head; behind, a dog. One of four allegorical pictures. From collection of Queen Christina of Sweden to Orleans Gallery; valued at sale in 1793 at £200, sold for 60 guineas. Engraved by L. Desplaces; Beljambe.—Waagen, Treasures, ii. 499; iii. 20; Cab. Crozat, ii. Pl. 26; Ch. Blanc, École vénitienne.

LOVE, HISTORY OF, Eustache *Lesueur*, Louvre, Paris. Series of six pictures, painted about 1650 for the Cabinet de l'Amour of the Hôtel Lambert, Paris; acquired about 1776 by Louis XVI., from whose collection they passed to the Louvre. The first five composed the ceiling, the sixth was above the fire-place. 1. Birth of Love (wood, H. 6 ft. × 4 ft. 2 in.). Engraved by Desplaces; Landon. 2. Venus presents Love to Jupiter (wood, H. 3 ft. 3 in. × 6 ft. 6 in.). Engraved by Desplaces; Landon; Filhol. 3. Love, reprimanded by his mother, takes refuge in the arms of Ceres (canvas, H. 3 ft. 3 in. × 8 ft.). Engraved by Desplaces; Landon. 4. Love receives the homage of the Gods (wood, H. 3 ft. 3 in. × 6 ft. 6 in.). Engraved by Desplaces; Landon; Filhol. 5. Love commands Mercury to announce his power to the Universe (wood, H. 3 ft. 3 in. × 8 ft.). Engraved by Landon; Filhol. 6. Love steals Jupiter's thunderbolt (canvas, round, diam. 4 ft. 6 in.). Engraved by Beauvais; Landon; Filhol.—Villot, Cat. Louvre; Landon, Musée, VI. 9.

Sacrifice to Love, Caspar Netscher, Uffizi, Florence.

LOVE, SACRIFICE TO, Caspar *Netscher*, Uffizi, Florence; wood, H. 1 ft. 11 in. × 1 ft. 7 in.; signed, dated 1668. A lady, dressed in white satin, is seated playing the lute in a garden decorated with statuary; at her

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right is a fountain, surmounted by a statue of Cupid astride of a lion; behind her, a servant offers fruit unperceived by her mistress, whose melancholy countenance shows that her thoughts are far away.—Réveil, iv. 274.

LOVE, SACRED AND PROFANE, *Titian*, Palazzo Borghese, Rome; canvas, figures a little less than life-size. Sacred and Profane Love, or Artless and Sated Love, as

Sacred and Profane Love, Titian, Palazzo Borghese, Rome.

sometimes called, personified by two women, one nude, the other clothed in silk attire, seated on the edge of a fountain in a pleasure-ground surrounded by a beautiful landscape; Cupid, behind, between the two figures, plashing in the water. Painted about 1503; described by Ridolfi in 1648, when it was in the Palazzo Borghese; intermediate history unknown. The execution shows how strongly Titian felt at the time the influence of Palma Vecchio.—C. & C., Titian, i. 62; Ridolfi, Maraviglie, i. 257.

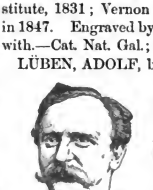
LOVIGI, ANDREA. See *Ingegno*.

LOW, WILL H., born in Albany, N. Y., May 31, 1853. Figure and genre painter, pupil of Gérôme and Carolus Duran in Paris in 1873–77. Studio in New York. Works: Portrait of Mlle. Albani (1878); Summer—Decorative Panel (1879); Skipper Ireson (1880); Orchard in Montigny (1876), G. A. Drummond, Montreal; Arcades (1881); Chloë (1882); Telling the Bees (1884).

LÖWENSTEIN, HEINRICH, born in Dantzic in 1806, died in Berlin in 1841. History, genre, and portrait painter, pupil of Berlin Academy and of Hensel. Works: Sibyl; Grandfather Instructing; Favourite Picture; Joseph interpreting Dreams.—Kugler, Kl. Schriften, ii. 193; N. Nekr. d. D. (1841), 167; Rosenberg, Berliner Malerschule, 89.

LOW LIFE—HIGH LIFE, Sir Edwin *Landseer*, National Gallery, London; wood, H. 1 ft. 6 in. × 1 ft. 1 in., each picture. Two dogs, a bulldog and a staghound, each with characteristic accessories. British Institute, 1831; Vernon Collection, presented in 1847. Engraved by R. Lane; H. S. Beckwith.—Cat. Nat. Gal.; Stephens, 62.

LÜBEN, ADOLF, born in St. Petersburg in 1837. Genre painter, pupil of Berlin and Antwerp Academies, settled in Munich in 1876; paints mostly humourous scenes. Works: Spilt Medicine (1872); Escaped (1872); Preparation for Riflemen's Festival (1876); Ash Wednesday; Popular Songs in Old Bavaria (1879); Auction; Bachelor's



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Bequest; Apple Thieves (1882); At the Inn (1883); Wood Chopper (1884); Second Hand Dealer's Shop (1885).—Meyer, Conv. Lex., xix. 610; Müller, 342; Illustr. Zeitg. (1872), ii. 388; (1875), i. 118; (1880), i. 10, 348; (1883), i. 335.

LUCA DA CORTONA. See *Signorelli*, Luca.

LUCA DA REGGIO. See *Ferrari*, Luca.

LUCA DI THOMÉ (Tomé), latter half of 14th century. Sienese school; third-rate artist. Called by Vasari a pupil of Barna, though his painting shows rather the influence of Simone. His name is the third on the register of the Sienese Guild of St. Luke, which was confirmed as a guild in 1355. He restored in 1357 a Madonna painted by Pietro Lorenzetti in 1333 above the portal of the Siena Cathedral, and he was living in 1392. Among his extant works are a Crucifixion, dated 1366, Pisa Academy, and an altarpiece, dated 1377, in the Capuccini of S. Quirico in Osenna.—C. & C., Italy, ii. 112; Vasari, ed. Le Mon., ii. 163; Milanesi, Siena, 167.

LUCAS, SEYMOUR, born in England in 1851. Historic genre painter, pupil of St. Martin's Government Schools and of the Royal Academy, where he won the gold medal. First exhibited at Royal Academy in 1870 the Apothecary from "Romeo and Juliet." Elected A.R.A. in 1886. Works: Intercepted Despatches, Danger, The Burgomaster (1877); Gordon Riots (Melbourne Gallery), Unbreathed Memories (1879); The Armada in Sight (1880); Reckoning without his Host, Charles I. before Gloucester (1881); The Favourite, Disputed Strategy, Spy in the Camp (1882); Whip for Van Tromp (1883); You don't say so! After Culloden (purchased by Royal Academy under Chantrey Bequest, 1884); From the Field of Sedgemoor (1885); Old Cronies (1886). His wife, Marie Cornellissen Lucas, is also an artist of some repute.—Illus. News (1886), i. 487.

LUCATELLI (Locatelli), ANDREA, born in Rome in 1695, died there in 1741. Roman school; pupil of Paolo Anesi; became noted as a landscape and genre painter. In landscape he was a pleasing imitator of Claude Lorrain; in genre he was the rival of Zuccarelli. His small pictures are sometimes highly finished, and the figures are painted with great care. Works: Mercury and the Woodchopper, Cassel Gallery; Mercury and Argus, Another Mythological Subject, Landscape, St. Petersburg Academy; View of Castle San Angelo—Rome, Liechtenstein Gallery, Vienna; Fishermen putting out to Sea, Ray Fishing, Snow Scene, Pushing Off, Pennsylvania Academy, Philadelphia.—Lanzi, i. 535; Ch. Blanc, École ombrienne.

LUCCARDI, VINCENZO, born at Gemona, North Italy, in 1811, died in 1876. History painter, pupil of Venice Academy, settled at Rome. Professor in Academy of San Luca and other institutions in Italy. Medals, Venice (9), Florence, and Vienna. Works: Cain; The Deluge; Raphael and the Fornarina; Hagar and Ishmael; Cleopatra; Aïda; Venus; Four Seasons.

LUCCHESE, IL. See *Ricchi*.

LUCCHESINO, IL. See *Testa*, Pietro.

LUCHETTO DA GENOVA. See *Cambiaso*, Luca.

LUCIANI, SEBASTIANO. See *Piombo*.

LUCIDEL. See *Neuchatel*.

LUCKX, CHRISTIAAN, born at Antwerp, Aug. 17, 1623, died there after 1653. Flemish school; still-life painter, pupil in 1640 of Philips de Marlier; master of the guild in Antwerp in 1645, having spent about a year at Lille. Was employed by the King of Spain. Works: Flower Piece, Madrid Museum; Still Life, Brunswick Museum; do. (2), Professor Wilhelm Sohn, Düsseldorf.—Kunst-Chronik, xix. 581; Riegel, Beiträge, ii. 126; Van den Branden, 1314.

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LUCRETIA, Alexandre *Cabanel*, Samuel Hawk Collection, New York; canvas, H. 7 ft. × 4 ft. Lucretia, seated at her loom, is surprised at the return of Sextus Tarquinius, who, leaning upon the back of her chair, asks her hospitality.—Photogravure in Art Treasures of America, ii. 27.

By Albrecht *Dürer*, Munich Gallery; wood, H. 5 ft. 2 in. × 2 ft. 4 in.; signed, dated 1518. Lucretia, nude, life-size, stands at the foot of a bedstead furnished in burgher style with a red coverlet and blue bolster, about to plunge the dagger into her heart with her right hand. Several studies, dated

Lucretia and Tarquin, Guido Cagnacci, Accademia di S. Luca, Rome.

1508, in Albertina Collection, Vienna. One in British Museum.—Thausing (Eaton), ii, 35, 132; Ephrussi, 157.

By *Guido* Reni, Turin Gallery; canvas, H. 3 ft. 2 in. × 2 ft. 1 in. Lucretia, half-length, nude, holding in her hand the dagger with which she has stabbed herself. Engraved by Lasinio.—Gal. di Torino, ii. Pl. 65.

By Filippino *Lippi*, Palazzo Pitti, Florence; wood, H. 1 ft. 4 in. × 4 ft. 2 in. Action divided into two parts: 1. The death of Lucretia; 2. The exposure of her body, in the Forum, with Brutus inciting the people against Tarquin.—Cat. Pal. Pitti.

By *Palma* Vecchio, Vienna Museum; wood, H. 2 ft. 6 in. × 2 ft. 1 in. Half-length; Lucretia, with the dagger in her right hand; in the gloom behind, her husband Collatinus, who grasps her arm and strives to prevent her suicide. Copy attributed to Paris Bordone, at Hampton Court; another by Varotari, in Uffizi.—C. & C., N. Italy, ii. 476.

By Il *Sodoma*, Turin Gallery; wood, H. 3 ft. 3 in. × 2 ft. 6 in. Lucretia in act of killing herself.—Meyer, Künst. Lex., iii. 224.

By *Titian*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. 4 in. Half-length, about to kill herself with a dagger. Probably of Titian's later time, but not a very attractive picture.—C. & C., Titian, ii. 426.

LUCRETIA AND TARQUIN, Guido *Cagnacci*, Accademia di S. Luca, Rome. Lucretia, nude, on a couch, resists Tarquin, who holds her with his left hand and threatens her with a dagger in his right; in background, an old slave as sentinel. Formerly in secret Museum of the Capitol. Cagnacci's masterpiece. Many copies, and often engraved.

By Luca *Giordano*, Dresden Gallery; canvas, H. 4. ft. 3 in. × 5 ft. 11 in. Lucretia, nude, upon a couch; Tarquin has one hand upon her shoulder, and points with the other to a black servant beyond. Engraved by P. Tanjé.—Gal. Roy. de Dresde, i. Pl. 37.

By *Titian*, Hertford House, London; canvas, H. 7 ft. 2 in. × 4 ft. 8 in.; signed. Lucretia, nearly nude, on a couch, resists the assaults of Tarquin, in green doublet and crimson hose, who threatens her with a dagger; to left, a man peeps from behind a curtain. Painted about 1571 (?); passed from collection of Joseph Bonaparte to Lord Northwick, thence to Mr. Conyngham, at whose sale it was bought for 520 guineas by Marquis of Hertford. Perhaps the picture in the Louvre in 1752–54, which was bought by Louis XIV. of Jabach, who obtained it from the collection of Charles I. of England;

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and this in turn may possibly be the canvas sent in 1571 by Titian to Philip II. of Spain. Much damaged by patching and repainting. Engraved by C. Cort.—C. & C., Titian, ii. 392; Waagen, Treasures, ii. 152.

LUCY, CHARLES, born at Hereford in 1814, died at Notting Hill, May 19, 1873. History painter; studied at École des Beaux Arts, Paris, and also under Paul Delaroche; afterwards pupil of Royal Academy, London. First became known by a series of large historical cartoons exhibited in 1844 at the Westminster Hall Competition, where he was awarded a premium of £100 for his Caractacus. His works are important on account of their subject and the scale on which they are painted, rather than for their originality. Many of them have been engraved. Works: Interview between Milton and Galileo (1840); Departure of the Pilgrim Fathers (1847); Landing of the Pilgrim Fathers (1848); Mrs. Claypole's Deathbed (1849); Parting of Charles I. and his Children (1850); Parting of Lord and Lady Russell (1852), Mrs. Joseph Harrison, Philadelphia; Shakespeare before Sir Thomas Lucy, Nelson in the Cabin of the Victory, Lord Saye and Sele before Jack Cade (1860); Reconciliation of Gainsborough and Reynolds (1863); Garibaldi at Tomb of Foscolo (1865); Intercepted Embarkation of John Hampden (1867); Abdication of Mary Stuart (1868); Charlotte Corday (1871); Columbus at La Ràbida (1872); Portraits of Gladstone, Cobden, Bright, Hume, Garibaldi, and Nelson, South Kensington Museum.—Redgrave; Athenæum (1873); Art Journal (1873), 208.

LUDIUS, Roman painter, time of Augustus. He was the first, according to Pliny (xxxv. 37 [116]), to introduce the style of mural decoration known to us as Pompeian.

LUDWIG, AUGUSTE, born at Gräfenthal, Saxe-Meiningen, in 1834. Genre painter, pupil in Weimar of Martersteig, in Dresden of Julius Scholz, and in Düsseldorf, where she settled, of Jordan and Stever. Works: Children's Breakfast (1862); Young Love (1865); Surprise (1866); Student's Return (1867); First Walk to School, Mother's Joy (1868); Hard Separation, The Widower, Involuntary Sentry, Ungrateful Audience, Domestic Happiness, Palatable! (1872); Boys gathering Shavings (1875).—Müller, 343.

LUDWIG, KARL, born at Römhild, Saxe-Meiningen, Jan. 18, 1839. Landscape painter, pupil of Munich Academy and of Piloty; visited the Bavarian and Bohemian mountains and North Italy, settled in Düsseldorf in 1868, became professor at Stuttgart Art-School in 1877, and removed to Berlin in 1880. Medal, Berlin, 1883. Works: Dilapidated Park-Gate, Schack Gallery, Munich; Spring, Summer, and Autumn; Olive Grove on Garda Lake; Lake in Bohemian Forest; Old Park Gate in Winter (1868); Landscape in Hartz Mountains; Smugglers' Path in High Mountains; St. Gothard Pass, National Gallery, Berlin; Village View in the Eifel; Mountain Road in Thuringian Forest; Alpine Landscape (1882), Dresden Museum.—Kunst-Chronik, xv. 467; Müller, 343; Zeitsch. f. b. K., xiv. 160.

LUGARDON, JEAN LÉONARD, born at Geneva, Oct. 1, 1801, died there, Aug. 17, 1884. History painter, first instructed at the school of design of the Société des Arts at Geneva, then in Paris (1819) pupil of Gros; two years later in Florence he was much influenced by Ingres, and in 1826–29 studied in Rome; lived then in Geneva, excepting three years (1835–38) in Paris, where he had many commissions and brilliant success. Works: Deliverance of Bonivard at Chillon, Arnold von Melchthal defending his Bulls, The Oath on the Rütli, Portrait of Engraver Schenker-Scheener, Musée Rath, Geneva; Taking of Castle Rossberg; William Tell saving Baumgarten; Prisoner of Chillon; Calvin denying Communion to the Libertines; Ruth and Boas; Christ on the Cross; Hagar in the Desert; John II., and Louis XI. of France, Connétables Montmorency and Jean de Bourbon, Marshal d'Estampes, Duke of

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Orléans in the Trenches at Siege of Antwerp, 1832, Warham, Archbishop of Canterbury (after Holbein), Versailles Museum. — Tscharner, Die bilden den Künste in der Schweiz im Jahre (1884), 55.

LUGO, EMIL, born at Stockach, Baden, June 26, 1840. Landscape painter, pupil of Carlsruhe Art-School under Schirmer, then studied after the old Italian, Dutch, and German masters in the Dresden and Munich Galleries, and from nature in the Brisgow; was in Italy 1871–74, chiefly at Rome, intimate and much influenced by Franz-Dreber. Works: Waterfall in Bavarian Alps; Landscape with Mythological Figures; Storm in Autumn; Solitude; Morning in Black Forest, Late Autumn, ib. (1884), National Gallery, Berlin.—Jordan (1885), ii. 140.

LUIGI, ANDREA. See *Ingegno.*

LUINI, AURELIO. See *Luini*, Bernardino.

LUINI (Lovino), BERNARDINO (Bernardo), born at Luino between 1475 and 1480, died in Milan, after 1533. Lombard-Milanese school; called by Vasari, del Lupino. Pupil of Civerchio and of Leonardo da Vinci, whose manner he imitated so closely that many of his pictures pass for the work of his master. His faces wear the Leonardesque smile, though it has not the same depth of meaning, and his manner of painting is similar to that of Leonardo, though it does not reach that almost superhuman degree of finish which distinguishes the Gioconda among pictures. A Pietà in S. M. della Passione, Milan, is an early painting by Luini, but his most important works in that city are the frescos in the Monastero Maggiore, among which the Martyrdom of St. Catherine is justly celebrated for composition and expression; the 71 fragments of frescos in the Brera, including the famous St. Catherine borne by Angels, the Madonna with SS. Anthony and Barbara (1521), the Marriage of the Virgin, a Madonna with St. Elizabeth, the Birth of Adonis, and the Flagellation, Ambrosian Library. Other important frescos by Luini are those in the Church of the Pilgrims at Saronno, Marriage of the Virgin, Christ among the Doctors, Adoration of the Magi, Presentation in the Temple (1525), Sibyls, Evangelists, and Fathers of the Church; and those in S. M. degli Angeli, Lugano—a colossal Passion over the entrance to the Choir, a fresco lunette of the Madonna with the Infant St. John, and a Last Supper. Among Luini's easel pictures are: large altar-piece, Church at Legnano; several small easel pictures, Ambrosian Library, Milan; *Madonna*, Brera, Milan; Adoration of Shepherds, Adoration of Magi, etc., Duomo, Como; *Salome, Madonna* and St. John, Uffizi, Florence; Modesty and Vanity, Palazzo Sciarra, Rome; Virgin and Infant Jesus, Naples Museum; Christ among the Doctors, National Gallery, London; *Salome, Holy* Family, Sleep of *Jesus*, Forge of Vulcan, Adoration of Magi, Nativity, and others, Louvre, Paris; Madonna, St. Sebastian, St. Catherine, La *Colombine*, Hermitage, St. Petersburg; St. Catherine, Copenhagen Gallery; Infants Christ and St. John Kissing, Holy Family, Daughter of Herodias receiving Head of St. John, Madrid Museum; Herodias, St. Jerome Penitent, Vienna Museum; Madonna, The Three Marys, Historical Society, New York. Bernardo's sons, Aurelio (1530–93) and Evangelista, are mentioned by Lomazzo in 1584 as among the best painters of their time. Pictures by Aurelio are in the Brera and in Milan churches.—Vasari, ed. Mil, vi. 519; ed. Le Mon., vii. 43; viii. 217; xi. 276; Lanzi, ii. 492; Burckhardt, 165, 182; Ch. Blanc, École milanaise; Dohme, 2iii.; Kugler (Eastlake), ii. 363; Gaz. des B. Arts (1869), ii.; (1870), iii. 47; Lübke, Ital. Mal., ii. 450; Zeitschr. f. b. K., xiii. 41.

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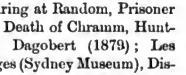
LULVÈS, JEAN, born at Mülhausen, Alsace, in 1834. History and genre painter, pupil of Steffeck in Berlin, and of Moller in Moscow. Was a civil engineer, but turned to painting, and decorated the Coronation Hall of the Kremlin, and the dancing hall of the banker Krause at Berlin, where he resides. He now paints historical scenes and mythological genre with much success. Works: The Painter Clouet in the Louvre; Secret Reunion; Murder of Riccio; Historical Scene of Murder.—Müller, 344; Rosenberg, Berl. Malersch., 319.

LUMINAIS, ÉVARISTE VITAL, born at Nantes, Dec. 14, 1822. Genre painter, pupil of Léon Cogniet and Troyon; has devoted himself chiefly and with success to painting scenes from Breton life. Medals: 3d class, 1852, 1855, 1857, 1861; L. of Honour, 1869. Works: Scenes from Civil War under the Republic (1843); Breton Fair, After the Fight (1847); Defeat of the Germans at Tolbiac (1848), Nantes Museum; Siege of Paris by the Normans, The Pirates (1849); Return from the Fair (1850); Lobster Fishermen in Brittany (1852), Langres Museum; Breton Shepherd (1852); Gathering Sea-Weed, Reading the Will (1853); The Great Racket (1855), Laval Museum; Hunting for Sea-Birds' Nests, Lesson in Singing (1855); Pasture of Kerlat (1857); Cry of the Owl (1859); Return from the Hunt (1861), Nantes Museum; A Consultation, Tenderness (1863); Two Guardians (1864), Angers Museum; Under the Hedge (1865); The Pirates (1866); Two Rivals (1868); Gallic Revenge (1869); Gauls in Sight of Rome (1870), Nancy Museum; Scouts (1870), Bordeaux Museum; The Invasion, Return from the Hunt (1873); Brunhild (1874); King Morvan, Herd carried off by Enemy (1875); Consequences of a Duel (1876); Firing at Random, Prisoner Escaping (1877); Death of Chramm, Hunting under King Dagobert (1879); Les Énervés de Jumièges (Sydney Museum), Dispute over a Female Captive (1880); Rapt, During the War (1882); Last Merovingian, Childeric III. (1883); Flight of King Gradlon, A Madman (1884); Death of Chilperic I., Escaped Prisoners (1885).—Bellier, i. 1067; Larousse; Müller, 344.



LUNA AND THE HOURS, *Tintoretto*, Berlin Museum; canvas. Luna, in a chariot, attended by three Hours.

LUND, FREDRIK CHRISTIAN, born in Copenhagen, Feb. 14, 1826. Battler, genre, and portrait painter, pupil of Copenhagen Academy, where he received medals in 1849 and 1852; took part as volunteer in the battles of Bau (1848) and Fredericia (1849), where he was severely wounded. Was in Italy in 1862–64 and 1874–75. Danebrog Order in 1876; member of Copenhagen Academy in 1877. Works: Episode from Battle of Fredericia (1852), Copenhagen Gallery; Christ at Emmaus (1857); Judith (1863); Jacob's Dream, Storming of Copenhagen (1869); Swedes at Kronborg (1873), Copenhagen Gallery; Swiss Guard (1872); Caroline Mathilde, In the Convent Kitchen (1877); Collector of Engravings; Chancellor Niels Kaas handing to King Christian IV. Keys to Crown Jewels; Ceiling Paintings (1876), Viborg Cathedral.—Sig. Müller, 218; Weilbach, 421.

LUND, JOHAN LUDVIG GEBHARD, born in Kiel, Oct. 16, 1777, died in Copenhagen, March 3, 1867. History painter, pupil of Copenhagen Academy under Abildgaard; went in 1799 to Dresden, in 1800 to Paris, where he studied under David,

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and in 1802 to Florence and Rome; returned to Copenhagen in 1810, and became member of the Academy in 1814; was in Rome again in 1816–19, and in 1818 became professor at Copenhagen Academy. Painted also portraits and small landscapes. Officer of Order of Danebrog. Works: Andromache beside Hector's Body (1807), Copenhagen Gallery; The Greeks leaving Troy (1810); Habor's and Alger's Return from Battle (1814); Apparition of Christ (1815); Resurrection (1818); Five Scenes from Introduction of Christianity in the North, Christiansborg Palace; The Three Nornes (1844), Copenhagen Gallery.—Weilbach, 424.

LUNDBYE, JOHAN THOMAS, born in Copenhagen, Sept. 1, 1818, died near Bested, April 26, 1848. Animal painter, pupil of Copenhagen Academy, but studied chiefly from nature; went to Italy in 1845, entered the Danish army as a volunteer in 1848, and was killed only a week after, in the skirmish near Bested. Works: Coast View on Ise Fjord, Open Country in Zeeland (1842), Interior of Cow Stable (1844), Oxen in the Campagna, Landscape with Sheep (1845), View in Zeeland, Horse Study, Coast View (1847), Gallery, Copenhagen; Old Grave in Zeeland, Thorwaldsen Museum, ib.—Sig. Müller, 227; Weilbach, 432.

LUNDENS, GERRIT, flourished about 1652–73. Dutch school; genre painter in the manner of Metzu. Works: Fiddler in Peasant's Room (1656), Dresden Museum; Surgical Operation, Düsseldorf Academy; do., Hausmann Collection, Herrenhausen, Hanover; do. (1652), Friesen sale, Cologne, March, 1885; Cake-baker, School-room (both attributed?), Amsterdam Museum.—Kramm, iv. 1022; Kunst-Chronik, xix. 581; xx. 505; Nederlandsche Kunstbode (1881), 93.

LUNDGREN, EGRONT SELLIF, born in Stockholm, Dec. 18, 1815, died there, Dec. 12, 1875. Genre painter, pupil of Stockholm Academy, and in Paris of Cogniet; visited Switzerland and Italy in 1844, Spain in 1849, working especially in Seville until 1852, when he went to England and there painted illustrations to Shakespeare and court festivals for Queen Victoria; went to India in 1858, visited Sweden and Norway in 1860–61, Egypt, Spain, and England in 1862, Italy in 1865, England in 1871; mostly in Sweden since 1867. Works: Feast of Corpus Domini in Rome, Royal Palace, Stockholm; S. Vitale in Ravenna, Library of Siena, Stockholm Museum; Pilgrim's Festival in Valencia; The Forsaken Ones. —Illustr. Zeitg. (1876), ii. 337; Kunst-Chronik, xi. 243.

LUNDH, HENRIK TEODOR, born in Stockholm, Oct. 3, 1812. History painter, pupil of his uncle, Westin, and of Stockholm Academy; went to Paris in 1843, and at the outbreak of the revolution returned to Stockholm, where he was director of the Museum in 1851–58. Works: Iris visiting the God of Sleep; Reception of Hercules in Olympus; Eve at the Death of Abel; Rebecca at the Well; Landing of Gustavus Adolphus in Germany; Entry of Gustavus Adolphus into Augsburg; Gustavus Adolphus before Battle of Breitenfeld.—Müller, 344.

LUNTESCHÜTZ, JULES, born at Besançon, in 1822. Genre and history painter, pupil of Philipp Veit at the Städel Institute in Frankfort, whither he returned in 1845, having meanwhile studied under Alaux in Paris. Usually paints religious pictures. L. of Honour, 1866. Works: Portrait of Schopenhauer, Germanic Museum, Nuremberg; A Drop of Venus's Blood tinting the Roses (1855).

LUPINO. See *Luini*.

LUTE PLAYER, Michelangelo da *Caravaggio*, Hermitage, St. Petersburg. A young man in a white shirt, and with a fillet about his head, sits singing to the accompaniment

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of a lute behind a table, on which are a violin, music-book, a vase of flowers, and fruit. Good picture in first manner. Formerly in the Giustiniani Gallery. Engraved by Podolinsky; lithographed by H. Robillard.—Gal. Imp. de l'Hermitage.

By Michelangelo da *Caravaggio*, Liechtenstein Gallery, Vienna. Young woman playing a lute. Good picture of first period. Engraved by Fr. John; J. Bernard; L. Beyer.—Meyer, Künst-Lex., i. 622; Perger, Kunstschätze Wiens, 4.

By Caspar Netscher. See Sacrifice to *Love*.

LUTERO, GIOVANNI DI. See *Dossi*.

LUTHER BEFORE THE IMPERIAL DIET, August van *Heyden*, Germanic Museum, Nuremberg; canvas, H. 10 ft. 3 in. × 7 ft. 5 in. A broad stone-staircase leads to the door of the assembly-hall at Worms, at the foot of which a crowd of people are kept back by two lanzknechts; on the landing meet Luther and Frundsberg, the latter addressing the former while laying his hand on his shoulder; above, at the entrance, is a herald, at the head of other persons, announcing the Elector of Saxony, Frederick the Wise, who is just issuing from within; at the left, beside the stone balustrade, a large banner. Painted in 1866.—Kunst-Chronik, ii. 20; Bruno Meyer, Studien u. Krit., 104, 228.

LUTHER BURNING THE POPE'S BULL, Karl Friedrich *Lessing*, Mr. Notteboom, Antwerp. Luther, surrounded by students and his colleagues, before the Elster Gate of Wittenberg, committing to the flames (Dec. 10, 1520) the bull of excommunication which Pope Leo X. had issued against him, together with the canon law and the books of Eck and Emser, his opponents. Painted in 1853.

LUTHER AND ECK, DISPUTE BETWEEN, Julius *Hübner*, Dresden Gallery; canvas, H. 10 ft. 9 in. × 20 ft. 3 in. Johann Mayr von Eck, canon of Eichstädt, and vice-chancellor of the University of Ingolstadt, was an adversary of Luther and wrote notes upon the Reformer's theses. He met Luther in the conferences at Augsburg and Leipsic, and failing to convince him went to Rome and obtained a papal bull against him. The picture represents the conference at Leipsic in 1519. Painted in 1863–66. Purchased in 1867 for 9,000 thalers.

By Karl Friedrich *Lessing*, Carlsruhe Gallery; canvas, H. 10 ft. × 14 ft. 8 in. A room at the Pleissenburg in Leipsic: in the middle George, Duke of Saxony, the opponent of the Reformation; at his right, Barnim, Duke of Pomerania, then Rector of Wittenberg University; to the right, Eck and his adherents, among whom is the court-jester of Duke George; to the left, Luther; behind him, his friend Bugenhagen and the adherents of the Reformation, among whom are Melanchthon and Professor Karlstadt. Painted in 1867.

LUTHER TRANSLATING THE BIBLE, Gustav Adolf *Spangenberg*, National Gallery, Berlin; canvas, H. 6 ft. 3 in. × 8 ft. 4 in.; signed, dated 1870. In his study at Wittenberg the Reformer is seated at a table, pointing with his right hand to a passage of the book before him, while, demonstrating with his left, he is looking at an old rabbi who talks to him with lively gesticulations; between the two, Johann Bugenhagen looks into Luther's text, and opposite to him, Justus Jonas, seen in profile, is gazing attentively at Luther; behind the latter, Melanchthon and Rörer stand listening to the conversation, while in front of the table, Mathesius is seated, pen in hand, and turned towards the window, in the niche of which another Hebrew scholar is reading in a codex.—Jordan (1885), i. 130.

LUTI, BENEDETTO, Cavaliere, born in Florence in 1666, died in Rome in 1724. Florentine school; pupil of Domenico Gabbiani; formed his style by study of many masters; became one of the first painters of his time, and is called the last of the Florentine school. Clement XI. entrusted him with important commissions and ennobled him. He painted in oil and fresco, made

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many pastel drawings, and was a great collector of drawings and engravings. Among his works are: Moses saved from the Waters, Uffizi; Penitent Magdalen, Magdalen in Meditation, Louvre; The Virgin Reading, Cassel Gallery; Moses receiving the Tablets on Mount Sinai, Darmstadt Museum; Head of Christ, Head of the Virgin (1722), Dresden Museum; St. Borromeo giving Extreme Unction to the Plague-stricken (1712), Schleissheim Gallery; Holy Family with St. John and Elizabeth, Boy playing the Flute, Hermitage, St. Petersburg; James Stuart, Hampton Court; Vestment of S. Ranieri, Pisa Cathedral.—Lanzi, i. 250, 498; Ch. Blanc, École florentine.

LÜTKE, PETER LUDWIG, born in Berlin, March 4, 1759, died there, May 19, 1831. Landscape painter, pupil in Rome of Philip Hackert; visited Switzerland, Naples, and Sicily, returned to Berlin in 1787, became honorary member of the Academy, and in 1789 professor and senator. Works: Castle of Baiæ, National Gallery, Berlin; Italian and German Landscapes in the royal palaces at Berlin and Potsdam.—N. Necr. d. D. (1831), 435.

LUTTEROTH, ASCAN, born in Hamburg in 1842. Landscape painter, pupil in Geneva of Calame, then in Düsseldorf of Oswald Achenbach; spent three years in Rome, went to Berlin in 1871, revisited Italy several times, and settled in Hamburg in 1877. Works: Views of Capri; Spring at Villa Albani; Lake of Nemi; Summer at the Riviera; Autumn about Naples; Winter in the Campagna; Punta di Sorrento; Villa Doria; Wood Interior.—Müller, 344.

LÜTTGENDORFF, FERDINAND VON, Baron, born in Würzburg, Jan. 24, 1785, died there, April 28, 1858. History and portrait painter, pupil of Munich Academy under Seidel and Hauber, and of Vienna Academy in 1805–9; lectured on art at Erlangen University in 1812, lived then in Prague, Vienna, and Presburg, where he painted thirteen large altar-pieces for different churches in Hungary; visited Munich in 1840, and returned to his native city. Works: Portrait of General Moreau; 125 portraits of Legates to Hungarian Diet.—Nagler, Mon., i. 348; Wurzbach, xvi. 142.

LUYCX (Leux), FRANS, born at Antwerp, baptized April 17, 1604, died at Prague after 1652. Flemish school; history and portrait painter, pupil of Remakel Sina (1618), then of Rubens; master of the guild in 1620; went to Italy and painted in Rome portraits and allegories, and after his return home was called to Prague by Emperor Ferdinand III., who made him court-painter and ennobled him, whence his name appears also as Leux de (or von) Leuxenstein. Visited Antwerp in 1652, but returned to Austria in the same year. Works: Allegory on Vanity, Portraits of Archduke Leopold William, Infant Cardinal Charles Ferdinand, and a Lady of Distinction, Museum, Vienna; Christ appearing to the Holy Women, Liechtenstein Gallery, ib.; Portrait of Archduke William, Stockholm Museum.—Engerth, Belvedere Galerie, ii. 235; Van den Branden, 804.

LUZZI, PIETRO. See *Morto* da Feltre.

LYMAN, JOSEPH, JR., born in Ravenna, Ohio; contemporary. Landscape and marine painter, studied in Europe in 1864–66; afterwards pupil of J. H. Dolph and Samuel Colman, New York. Exhibited in National Academy first in 1876. Elected A.N.A. in 1886. Studio in New York. Works: Summer Night, Evening (1880); Percé Rock—Gulf of St. Lawrence (1881); Moonlight at Sunset, On the Maine Coast (1882); Waiting for the Tide (1883); Street in St. Augustine—Florida, View in do. (1884); Under her own Fig Tree (1885).

LYS, JAN VAN DER, born in Breda in 1600, died in Rotterdam in 1657. Dutch school; history and landscape painter, pu-

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pupil of Cornelis Poelenburg, whom he imitated successfully in choice of subjects, neatness of treatment, and colouring. Works: Soldiers and Women, Diana Bathing, Mr. Bisshop, Amsterdam; Landscape with Roman Ruins and Bathing Shepherdesses (by Dirck van der Lisse?), Mountainous Valley with Fishermen and Shepherds, Wood Landscape with Bathing Nymphs, Brunswick Gallery.—Immerzeel, ii. 191; Riegel, Beiträge, ii. 189; Burger, Musée, ii. 282.

LYSARDE (Lyzardi), NICHOLAS, English painter of 16th century, died in London, April, 1570. In the service of Henry VIII. and Edward VI.; sergeant-painter to Queens Mary and Elizabeth. Painted historical subjects.—Redgrave.

LYTRAS, N., born in Athens, Greece; contemporary. History and genre painter, pupil of Munich Academy. Works: Antigone; Death of Patriarch Gregorius; After Pillage by Pirates; Oriental Kitchen; Disobedient Grandson.—Müller, 345.

LYVERSBERG PASSION, Cologne Museum; a series of eight pictures, by an unknown master, on wood, each H. 3 ft. × 2 ft. 3 in. Subject: The Passion of Christ. 1. Last Supper; 2. Betrayal; 3. Christ before Pilate; 4. Mocking of Christ; 5. Christ bearing the Cross; 6. Crucifixion; 7. Entombment; 8. Resurrection. Painted about 1463–90; formerly attributed to Israel von Meckenem. Belonged to the Collection of Herr Lyversberg, Cologne, then to Mme. Baumeister, his daughter, from whom passed in 1864 to the Museum.—Cologne Cat.; Kugler (Crowe), i. 132; do., Kl. Schriften, ii. 301; W. & W., ii. 95.

MAAS (Maes), DIRK, born in Haarlem, Sept. 12, 1656, died there, Dec. 25, 1717. Dutch school; pupil of Hendrik Mommers, of Nicolaas Berchem, and of Hughtenburgh, whose style he adopted. He painted landscapes with animals in the manner of the former, but especially horses and battle-pieces in the latter's style. Spent some time in England during the reign of William III., and painted the Battle of the Boyne for the Duke of Portland. Works: Battle of the Boyne, Colonel Wyndham, Petworth, England; Camp with Horsemen, Rotterdam Museum; Hunting Party Resting, Kunsthalle, Hamburg; Cavalry Skirmish, Pillage on Battlefield, Moltke Collection, Copenhagen; A Camp, Hermitage, St. Petersburg.—Immerzeel, ii. 192; Kramm, iv. 1031; Van der Willigen, 205.

MAAS, NICOLAAS. See *Maes*.

MABUSE, JAN VAN (Mabusius, Malbodius, Maboggio, Mobugius), born at Maubeuge (Hainault), about 1470, died in Antwerp in 1541. Flemish school. Real name Jan Gossart or Gossaert. History painter, admitted in 1503 to guild in Antwerp, where he practised till 1507, when he went to Italy, the first artist of the Netherlands who visited that country; was in Rome, 1508–13, in suite of Philip, natural son of Philip the Good, in whose service he remained until Philip's death at Utrecht in 1524. Before he went to Italy he painted chiefly religious subjects in the style of the later Van Eyck school, and his pictures show great knowledge of composition, warm colouring, and solidity of execution. Among his works of this period are: Adoration of Magi, Castle How-

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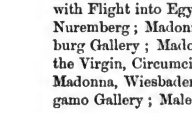
ard, England; Legend of Count of Toulouse, Scawby, Lincolnshire; Four Marys returning from Tomb of Christ, Righteous Judges, Antwerp Museum. After 1512 his style changed, and he painted mythological and allegorical subjects and introduced nude figures into his pictures. In his second manner are: Neptune and Amphitrite (1516), Madonna (2), Girl weighing Gold Pieces, Berlin Museum; Madonna (1527), Danaë (1527), Old Pinakothek, Munich; Ecce Homo, Antwerp Museum; Children of Christian II., Adam and Eve, Hampton Court (replica in Berlin Museum); Jesus at Simon the Pharisee's, Brussels Museum; Adoration of Magi, Dresden Gallery; St. Luke painting the Virgin, Prague Cathedral; Portrait of Jean Carondelet (1517), Madonna (1517), Louvre; Madonna, Madrid Museum; Christ in the Prætorium (1527), Madonna (2), Historical Society, New York. Other works in public galleries: Madonna, Portrait of Margaret of Austria, Young Lady's Portrait, Antwerp Museum; Ecce Homo, Ghent Museum; Altarpiece with Trinity, Prophets, Saints, etc., Cassel Gallery; Madonna, Fürstenberg Gallery, Donaueschingen; Portrait of Mother and Child (Marchioness van Vere?), Dresden Gallery; Adoration of the Magi, Königsberg Museum; Madonna in Landscape with Flight into Egypt, Germanic Museum, Nuremberg; Madonna at a Window, Oldenburg Gallery; Madonna, St. Luke painting the Virgin, Circumcision, Vienna Museum; Madonna, Wiesbaden Gallery; do. (2), Bergamo Gallery; Male Portraits (2), National Gallery, London.—Allgem. d. Biogr., ix. 404; Biog. nat. de Belgique, viii. 124; Ch. Blanc, École flamande; Engerth, Belved. Gal., ii. 251; Fétis, Cat. du Mus. roy., 119; Gaz. des B. Arts (1861), xi. 34; Immerzeel, ii. 193; Kramm, iv. 1034; Kugler (Crowe), i. 118, 232; Kunst-Chronik, xx. 485; Law, Hist. Cat. Hampton Court, 137, 198; Michiels, iv. 425; v. 7, 466; Riegel, Beiträge, i. 5; Rooses (Reber), 63; Scharf, Archæologia, xxxix. 245; Van den Branden, 95; Woltmann, Aus vier Jahrhund., 28; W. & W., ii. 517; Zeitschr. f. b. K., xix. 304.



MACALLUM, HAMILTON, born in Argyllshire in 1843. Marine and genre painter, pupil of Royal Academy, London. Subjects mostly drawn from the Highlands of Scotland and the north coast. Works in oil: Bracken Boat (1870); Slack the Mainsheet (1873); Saithe Fishing in the Kyles of Bute (1874); Eight Bells, Setting the Storm Jib (1875); Shearing Wraick on the Sound of Harris (1876); Caught by the Tide, Beetling (1877); Waiting for the Ebb, Shrimping (1878); Nutting, Water Frolic, Rocked in the Cradle of the Deep (1880); Prawning (1881); Music o'er the Waters (1882); Fledglings (1885); Kiss from the Sea (1886). Works in water-colour: Cutting Peats (1872); Catching Sprats (1875); Burning Kelp (1876); Yo! Heave Yo! (1877). —Art Journal (1880), 149.

MACBETH, BANQUET SCENE IN, Daniel *Maclise*, Frederick W. Cosens, Esq. A vaulted hall with tables spread with barbaric splendour; the guests, nearly seventy, startled at the apparition of Banquo, whose figure is indicated in shadow on a chair in foreground; near it, Macbeth, seated, starts back in terror, while his wife, standing, tries to calm the guests with an affectation of bold assurance. Painted in 1840 for Earl of Chesterfield, from whom passed to present owner. Small replica, T. Williams, St. John's Wood. Engraved by C. W. Sharpe. —Art Journal (1879), 36.

MACBETH AND THE WITCHES, Sir Joshua *Reynolds*, Lord Leconfield, Petworth House. The witches dancing around the cauldron, as Macbeth approaches.—Waagen, Treasures, iii. 37.

MACBETH, NORMAN, born at Port Glasgow, Scotland; contemporary. Portrait and figure painter in Glasgow many years. Went to Edinburgh in 1860; elected R.S.A. in 1880. Exhibits frequently at the Royal

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Academy, London. Has painted the portraits of many distinguished clergymen, among them Drs. Guthrie, Cunningham, Begg, and John Bruck. Ideal work: Fourscore Years (1885), Thomas Oliver, Borsham, Kent. He is the father of Robert Walker Macbeth; of James Macbeth, landscape and portrait painter; and of H. R. Macbeth, genre and portrait painter, who calls himself, for distinction's sake, H. Macbeth-Raeburn.—Portfolio (1886), 25.

MACBETH, ROBERT WALKER, born in Glasgow in 1848. Landscape and genre painter, son and pupil of Norman Macbeth, portrait painter, and student in London of Royal Academy; elected associate of the Society of Painters in Water Colours in 1871, and A.R.A. in 1883. Is also an etcher of ability. Works: A Lincolnshire Gang (1876); Potato Harvest in the Fens (1877); Sedge-Cutting, Early Morning (1878); The Ferry (1881); Betrothed, Ferry Inn, Waiting (1882); Sacrifice, Betrothed, The Signal (1883); Fen Farm, Pied Piper of Hamelin (1884); Ripe October (1885); A Sodden Fen (1886).—Art Journal (1883), 95.

MacCALLUM, ANDREW, born in Nottingham, England, in 1828. Landscape painter, pupil of the Nottingham School of Art, and in 1849 of the Somerset House School of Design, London. Was a teacher in Manchester in 1851–53, when he went to Italy to select examples of mural paintings for the South Kensington Museum. Opened a studio in London in 1858. Works: Approach of Malaria, Ancient Rome (1868); Moorland Queen (bought by John Phillip, R.A.); Views near Balmoral (painted for the Queen); Sultry Eve (1876), Centennial Exhibition, Philadelphia; Glassalt Sheil—Glen Muich (1877).

MACCARI, CESARE, born in Siena, May 9, 1840. History painter, pupil of Siena Academy, then in Florence of Luigi Mussini; continued his studies in Rome, whence he visited Assisi and Venice, acquired reputation especially with fresco paintings executed by order of Victor Emmanuel in the Chapel del Sudario and in the Quirinal. Gold medals in Siena and Parma, 1869; medal in Philadelphia, 1876; great prize in Turin, 1880. Professor at Accademia S. Luca in Rome. Member of Rome, Venice, Bologna, and Genoa Academies. Order of Italian Crown. Works: Rebecca and Eleazer; Leonardo da Vinci painting Mona Lisa (1865); Vittoria Colonna meditating over Michelangelo's Poems (1868); Sira sacrificing herself for Fabiola (1869); Fond Memories, Music hath Charms, Descent from Cross (1870–73); In the Triclinium, Flower on Raphael's Grave (1879); Deposition of Pope Sylverius (1880); Aristocratic Pastime, Two Dandling Venetian Women, Day of First Communion in Venice; Fortune Teller, Corcoran Gallery, Washington. Frescos: Four Evangelists (1864, Marquis Pieri Nerli's Villa at Quinciano); Ceilings in Chapel del Sudario; Tobias burying the Dead (Chapel at Campo Veramo); Triumph of the Three Graces, Quirinal.—Meyer, Conv. Lex., xviii. 621, 629; Müller, 345.

MACCHIAVELLI, ZANOBI, flourished in 1474. Florentine school; called by Vasari a pupil of Benozzo Gozzoli, but his manner is that of one who also studied in the school of Fra Filippo. His Coronation of the Virgin, dated 1473, Louvre, is not one of his best works. Better is the Madonna and Saints, signed but undated, Pisa Academy.—C. & C., Italy, ii. 517; Vasari, ed. Le Mon., iv. 191.

McCORD, GEORGE HERBERT, born in New York in 1840. Landscape painter, pupil of Professor Morse. Has made many sketches in New England, Canada, Florida, and the West. Exhibited first at the National Academy in 1868. Elected an A.N.A. in 1880. Studio in New York. Works:

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Sunnyside—Home of Washington Irving; Cave of the Winds—Niagara (1878); Near Biddeford—Maine, T. B. Clarke, New York; Napanock Mills (1879); Hunting Days (1880); Winter Evening on the Hudson (1881); Market-Place—Montreal (1882); Vesper Hour, Where Swallows Skim (1883); Memory of June, Ice Harvest, Cross-Road Bridge (1884); Old Mill-Race on Whippany River—New Jersey, November Day, ib. (1885); Long Pond—New Hampshire, Late Autumn (1886).

MacCULLOCH, HORATIO, born in Glasgow, Scotland, November, 1805, died in Edinburgh, June 24, 1867. Landscape painter, pupil in Glasgow of John Knox, a locally known landscape painter. Exhibited frequently at the Royal Scottish Academy, Edinburgh, of which he was elected an associate in 1834 and a member in 1838. Removed to Edinburgh in 1847. Painted chiefly Scottish scenery with great freshness and truth. Works: Deer Forest in Skye; My Heart's in the Highlands; Druid Stones by Moonlight; Bridge over the Avon near Hamilton.—Redgrave.

MACEDONE, IL. See *Clovio*, Giorgio Giulio.

McENTEE, JERVIS, born at Rondout, N. Y., July 14, 1828. Landscape painter, pupil of F. E. Church. In 1869 visited Europe, studied in the principal art galleries on the Continent, and sketched in Italy and Switzerland. Elected an A.N.A. in 1860, and N.A. in 1861. Studio in New York. Works: Virginia in 1863 (1867); Venice, October Snow (1870); Scribner's Mill (1871), Robert Gordon; Autumn, Robert Hoe, New York; Old Mill in Winter, R. L. Stuart, ib.; Autumn Day, Charles Stuart Smith, ib.; Wood Path, Henry James; Cape Ann (1874); Song of Summer (1876); Winter in the Mountains (1878); Clouds (1879); Edge of a Wood, November (1880); Kaatskill River (1881), Joseph Cornell, New York; Indian Summer, Valley of the Humboldt (1882); Uplands in Autumn, Wintry River, Autumn Memory (1883); Kaatskills in Winter, Yellow Autumn Woods, Shadows of Autumn (1884); Christmas Eve, Sundown in Winter (1885); Ashokan—November, Glimpse of Hunter Mountain, Shadows of Autumn, Winter Morning (1886).—Sheldon, 51.

MACHARD, JULES LOUIS, born at Sampans (Jura), Sept. 22, 1839. History and portrait painter, pupil of Baille and Signol, and of the École des Beaux Arts. Won the grand prix de Rome in 1865. Paints gracefully drawn and poetically composed mythological scenes, and much-admired portraits. Medals: 1st class, 1872; 2d class, 1878; L. of Honour, 1878. Works: A Fancy (1865); Angelica chained to a Rock (1869), Dôle Museum; Narcissus and the Spring (1872); Silenus (1874); Psyche surrendered to Cupid (1876), Transit of Venus (1877), Duke of Buccleuch; Young Woman wearing a Hood (1880); Death of Medusa, Besançon Museum.—Bellier, ii. 6; Claretie, Peintres (1874), 225, 326, 368; Gaz. des B. Arts (1865), xix. 286.

MACHEATH, CAPTAIN, Gilbert S. *Newton*, Marquis of Lansdowne, Bowood House, near Chippenham. Scene from Gay's Beggar's Opera (1727). Captain Macheath in Newgate, upbraided by Polly Peachum, to whom he is married, and by Lucy, whom he has promised to marry. Painted in 1826. Bought by Marquis of Lansdowne for 500 guineas.

MACHEK, ANTON, born at Podlaschitz, Bohemia, in 1771, died at Prague, Nov. 18, 1844. History and portrait painter, pupil in Prague of Wenzel Bluma (died in 1794), and of Ludwig Kohl, then of the newly created Academy (1800), where he won the second and soon after the first prize; finally of the Vienna Academy. Having painted several members of the Imperial family with great success, he rapidly acquired popularity as a portrait painter, especially after his return to Prague in 1806; also painted

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many altarpieces for country churches in Bohemia. Works: Portrait of King Wenceslaus II., Gallery, Prague; Portraits of Archbishops Chlumczansky and Kolowrat, Karolinum, ib.; Several other Archbishops, Archiepiscopal Palace, ib.; Professors Krombholz and Johann Fischer, Slavophiles Jungmann and Schafarschik, etc.—Allgem. d. Biogr., xx. 5; Wurzbach, xvi. 202.

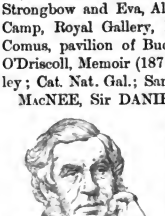
MACHOLD, JOSEF, born at Benisch, Silesia, Dec. 24, 1824. History painter, pupil of Vienna Academy, but mostly self-taught; spent three years in Munich, befriended and influenced by Julius Schnorr, whom he followed to Dresden; entered the army in 1848, fought in twelve battles and skirmishes during the campaign in Hungary, and in 1857 became professor at the military academy in Wiener-Neustadt. Works: Roland Cycle (13 water-colours after Uhland's ballad); Singing and Song (6); Three Paintings after Polish Epic Marya; Harald (after Uhland's Poem, 1866); Scenes from Myths of Bacchus, Ceres, and Venus; Scene from Midsummer-Night's Dream (1867).—Müller, 346; Wurzbach, xvi. 206.

MACIP, VICENTE JUAN. See *Joanes*.

McLACHLAN, T. HOPE, born in England; contemporary. Landscape painter; exhibits at the Royal Academy and the Grosvenor Gallery. Works: Head of Teesdale, Scene from "Ancient Mariner" (1881); Wilderness of the Dead Sea (1882); In the Border Country (1883); On Bowes Moor—Teesdale (1884); Barden Beck, When Leaves fall in Russet Woods, Nightfall (1885).

MACLISE, DANIEL, born at Cork, Jan. 25, 1811 (Feb. 2, 1806?), died at Chelsea, April 25, 1870. History painter, student of the Cork Society of Arts, and of the Royal Academy, London, where he won the gold medal in 1831 for the best historical composition, the Choice of Hercules; became an A.R.A. in 1835, and R.A. in 1840. He painted a few excellent portraits, among them Charles Dickens (1839), but his chief works are subject and historical pictures. The later years of his life were much engrossed by his compositions for the decoration of the Houses of Parliament, especially by his two large water-glass paintings—Meeting of Wellington and Blücher after Waterloo (46 ft. long), and Death of Nelson (1859–64). He executed also a series of designs—The Story of the Norman Conquest—for the Art Union, and many book illustrations. Works: Puck disenchanting Bottom (1832); All-Hallow Eve (1833); Installation of Captain Rock (1834); Chivalric Vow of Ladies and Peacock (1835); Macbeth and the Witches (1836); Olivia and Sophia fitting out Moses for the Fair (1838); Banquet Scene in *Macbeth* (1840); Malvolio and the Countess (1840), Play Scene in *Hamlet* (1842), National Gallery; Ordeal by Touch (1846); Gross of Green Spectacles (1850); Caxton showing his Printing-Press to Edward IV. (1851); Marriage of Strongbow and Eva (1854), National Gallery, Dublin; Origin of the Harp, Alan Potter, Esq.; Scene from Midas, The Queen. In fresco: Spirit of Justice, Spirit of Chivalry (1850), House of Lords; Marriage of Strongbow and Eva, Alfred in the Danish Camp, Royal Gallery, Parliament House; Comus, pavilion of Buckingham Palace.—O'Driscoll, Memoir (1871); Redgrave; Ottley; Cat. Nat. Gal.; Sandby, ii. 161.

MacNEE, Sir DANIEL, born at Fintry, Stirlingshire, June 4, 1806, died in Edinburgh, Jan. 17, 1882. Portrait painter, pupil of the Trustees Academy, Edinburgh, under Sir William Allan. Noted as a portrait painter, and had many distinguished sitters, among whom were Lord Brougham, Viscount Melville,



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Marquis of Lorne, Duke of Buccleugh, Hugh Blair, and Norman McLeod. He was a member of the Royal Scottish Academy, of which he was elected president in 1876, and he was knighted by the Queen the same year.—Academy (1882), i. 71; Athenæum (1882), i. 132.

MACRINO D'ALBA, born at Alba, died before 1528. Real name Giovanni Jacopo (Giangiacomo) Fava; also called de Alladio. Piedmontese school, history painter; probably studied in Milan, flourished about 1500 and worked at Alba, Asti, and Turin. An excellent painter, of great expressiveness in his countenances, brilliant colouring, masterly treatment of details, fine feeling for chiaroscuro, and solid impasto; the first Piedmontese artist who made advances towards the realistic style of the Paduans. Works: Altarpiece in six panels with Madonna Enthroned (1496), Certosa, Pavia; Madonna with Saints and Angels (1498), Altar Wing with SS. Louis and Paul (1506), do. with St. John the Baptist, St. Lawrence and St. Rose, Descent from the Cross, Several other Altar Wings with Saints, Gallery, Turin; St. Agatha, Academy, ib.; Madonna and Saints, Städel Gallery, Frankfort.—Lanzi (Roscoe), iii. 293; Lübke, Gesch. ital. Mal., i. 502; Meyer, Künstl. Lex., i. 169.

McWHIRTER, JOHN, born at Inglis Green, near Edinburgh, March 27, 1839. Landscape painter; pupil of art-school of Board of Manufacturers, Edinburgh; has travelled in Norway, Belgium, Italy, the Tyrol, and other countries in search of subjects.

Became an A.R.S.A. in 1864, and A.R.A. in 1878; has resided in London since 1869. In 1877 he visited the United States, spending considerable time in California, making studies in the Yosemite Valley. Works: Arch of Titus, Campagna (1864); Temple of Vesta at Rome (1865); Old Edinburgh (1868); Loch Coruisk—Isle of Skye (1869); Daybreak, Depths of the Forest (1870); Isle of Skye (1872); Fisherman's Haven (1873); Land of the Mountain and the Flood (1875); Lady of the Woods (1876, Taylor sale, 1883, £643); Over the Border, Source of a River (1877); The Vanguard, Three Graces (1878); Last Days of Autumn, Valley by the Sea (Lee sale, 1879, £1,155), Highland Solitude, Highland Pastoral (1879); June, Lord of the Glen, May (1880); Roses and Rabbits, Mountain Tops, Sunday in Highlands, Summer Evening—Venice (1881); Ossian's Grave, Highland Auction, Rainy Day—Venice (1882); Sunset Fires, Nature's Mirror, Highland Harvest (1883); Sermon by the Sea, Windings of the Forth, Home of the Grizzly Bear, Forest Solitude (1884); Track of a Hurricane (1885); Three Witches (1886).—Portfolio (1879), 93; Art Journal (1879), 9.

MACY, WILLIAM STARBUCK, born in New Bedford, Mass., Sept. 11, 1853. Landscape painter; pupil of National Academy. Studied in Munich four years, two of them under Professor Velten. Sketched in Dakota and Minnesota in 1879. Studios in New Bedford and New York. Works: Lake Starnberg, Early Winter (1877); Meadows near Munich, Landscape (1878); Early Summer (1879); Bavaria near Tyrol, Forest Scene (1880); Edge of the Forest—Bavaria (1881); On the Westport River (1882); Still Water on the Seine (1883); Old Forest in Winter, Early Winter, Winter Sunset (1884); Old Mill (1885); January in Bermuda, Somerset Bay, ib. (1886).—Sheldon, 204.

MADARÁSZ, VICTOR, born at Fünfkirchen, Hungary, about 1828. History painter, pupil in Vienna of Waldmüller; went in 1857 to Paris, where he met with success. Gold medal, Paris, 1861. Works: Episode in History of Hungary (1855); Clara Zach; Helen Zrinyi; Meeting of Zrinyi and Frangepan, Pesth Museum; Beheading of Ladislaus Hunyádi.—Gaz. des B. Arts (1861), xi. 191; Wurzbach, xvi. 237.

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MADDERSTEG, MICHIEL, born at Amsterdam in 1659, died there in 1709. Dutch school; marine painter, the best pupil of Ludolf Backhuyzen, whom he often approached in the treatment of water, while his skies and aërial perspective are inferior; was especially skilled in the representation of ships, of which he was also a builder. Spent most of his life at the court of Frederick I. of Prussia, and after his return to Amsterdam became a picture dealer. Works: Fleet of Frederic I. on the Spree, Whalers, Berlin Museum (not exhibited); Others in Royal Palaces at Potsdam and Sans-Souci; Roadstead of Amsterdam with many Vessels, Kunsthalle, Hamburg.—Kramm, iv. 1039; Kugler (Crowe), ii. 505.

MADER, GEORG, born at Steinach, Tyrol, Sept. 9, 1824, died at Gastein, May 31, 1881. History painter, pupil in Innsbruck of Hans Mader (1796–1848, by whom is an Allegory on Sacred Music in the Ferdinandeum at Innsbruck); then at Munich Academy of Heinrich Hess, and continued his studies under Kaulbach, Storch, and Johann Schraudolph; assisted the latter in the frescos in Speyer Cathedral, returned to Tyrol, where in 1858–73 he painted cycles in fresco in churches at Bruneck and Steinach, spending his winters at Munich. He greatly promoted glass painting in his country, and was one of the founders of the institute for this branch of art at Innsbruck. Works: Prophecy of Simon, Jesus in the Temple (1852), Vision of David and Abraham (1853), Speyer Cathedral; Cycle from Life of Mary (1858–66), Bruneck, Tyrol; Cycle from Life of Christ (1867–73), Steinach, ib.; Scenes from Life of the Magdalen, Martyrdom of St. Victor, Four Evangelists; Death of St. Joseph, Court Chapel, Innsbruck; Cycle in Paris Church at Ischl, Upper Austria.—Allgem. d. Biogr., xx. 30; Kunst-Chronik, xvi. 670; Müller, 347; Wurzbach, xvi. 239.

MADONNA, Mariotto *Albertinelli*, Fitzwilliam Museum, Cambridge; wood, signed, dated 1509. The Virgin, with a pomegranate in her hand, holds the Child standing on a parapet; John Baptist, with the reed cross, looks on; a bird pecks food; vase of flowers on wall. Much repainted.—Meyer, Kunst. Lex., i. 222; C. & C., Italy, iii. 487.

By Fra *Bartolommeo*, Hermitage, St. Petersburg; wood, signed. The Virgin, sitting on the ground, holding Jesus to her bosom; four angels, two of whom play on the mandolin. Painted in 1515. Engraved by Simonneau; Sanders.—C. & C., Italy, iii. 463; Hermitage Cat.

By Giovanni *Bellini*, Brera, Milan; wood, H. 5 ft. × 4 ft.; signed, dated 1510. The Virgin, seated, with Jesus standing on her knees, before a green curtain; background, a landscape, with a horseman and a shepherd and flock. Formerly in Sannazaro Gallery, Milan. Finely modelled and richly coloured.—C. & C., N. Italy i. 184; Meyer, Künst. Lex., iii. 411, 418.

By Lodovico *Carracci*, Louvre; canvas upon wood, round, 3 ft. diam. The Virgin, seated, seen to knees, supports Jesus, standing, with her left hand, and has the right upon a book. Bought by Louis XV. of Prince de Carignan for 800 livres. Engraved by Bart. Roger; Bettelini.—Villot, Cat. Louvre; Musée royal, i.; Filhol, vii. Pl. 452.

By *Giulio* Romano, Uffizi, Florence; wood. The Virgin holds a book in her left hand and gives flowers with the other to Jesus, who smiles at her. The shadows have blackened.—Paris, Gal. di Firenze, Pl. 53; Lavice, 45.

By Fra Filippo *Lippi*, Palazzo Pitti, Florence; wood, round, 4 ft. 3 in. diam. The Virgin, seated in a chair, holding a pomegranate, which Jesus, on her knee, grasps with his right hand; in distance, to left, St. Anna in bed, and infant Virgin in arms of a nurse, a figure at bedside announcing the coming of a servant; to right, two women and a child, with presents, ascend steps; in distance, Joachim and Anna meeting. Head of the Virgin said to be a portrait of Lucrezia Buti. Engraved by G.

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Rossi.—C. & C., Italy, ii. 333; Vasari, ed. Mil., ii. 630.

By Bernardino *Luini*, Brera, Milan; wood, H. 2 ft. 4 in. × 2 ft. The Virgin, seen to knees, seated, with Jesus in her lap; background, a trelliswork with roses. Group finely conceived; great smoothness of finish. Bought from Convent of the Certosa, near Pavia, by Signor G. Bianchi, from whom acquired in 1825.—Brera Cat.

By Andrea *Mantegna*, Uffizi, Florence; canvas, small figures. The Virgin, sitting on a stone, with Jesus asleep on her lap; background, a rock tunnelled by quarrymen, a road with shepherds and their flocks, and a castle on a distant hill. Painted about 1489. A beautiful little picture.—C. & C., N. Italy, i. 403.

By *Murillo*, Dresden Gallery; canvas, H. 5 ft. 6 in. × 3 ft. 9 in. The Virgin, seated on a stone bench, holds Jesus on her lap; his head rests on his hand, which is on her breast. By tradition, the Virgin is a portrait of Doña Maria de Leganés, an ancestress of the Counts of Altamira. Engraved by A. Semmler, D. J. Pound, F. Seiffert.—Curtis, 151; Gal. roy. de Dresde; Bilder Brevier, 1858.

By *Murillo*, Palazzo Pitti, Florence; canvas, H. 5 ft. × 3 ft. 5 in. The Virgin, full-length, seated on a stone bench, holds Jesus, standing with both feet on her lap. Engraved by G. Ballero, L. Martelli, A. Perfetti, M. Steinla; lithographed by Prat, Nap. Thomas.—Curtis, 153; Gal. du Pal. Pitti.

By *Murillo*, Hague Museum; canvas, H. 6 ft. 3 in. × 4 ft. 6 in. The Virgin, seated on clouds, supports Jesus on her left knee. Formerly in monastery at Ypres; bought by William I. in Antwerp. Engraved by J. Bemme in the Recueil Steengracht, No. 95. Lithographed by V. Peemans, in reverse; F. B. Waanders in Kunstkronijk of 1847.—Curtis, 150; Musée royal à la Haye; De Stuers, 288.

By *Murillo*, Duke of Bedford, London; canvas, H. 3 ft. 3 in. × 2 ft. 5 in. The Virgin, in lilac robe, blue mantle, and brown scarf, seated, holds the Child on her lap; her cheek touches his head, which rests on her left shoulder; his left hand rests on the bosom of her dress. Calonne sale (1795), 205 guineas; Bryan sale (1798), to H. Hope, £304. Repetitions: Comtesse Robert de Pourtalès, Paris; Henry Mason, New York; Aguado sale (1843), 2,460 francs. Old copy in S. Isidoro, Seville.—Curtis, 157.

By *Murillo*, Lord Overstone, London; canvas, H. 5 ft. 4 in. × 3 ft. 7 in. The Virgin, seated on a stone bench, three quarters right, tenderly looks at Jesus, who is seated on her lap, looking front, with both hands on the neck of her dress. Formerly an altarpiece in house of Marqués de Santiago, Madrid, where considered finest small picture of the master; carried to England in 1809 by Mr. Wallis, and sold to Lord Berwick for $2,500; sold at Lord Berwick sale in 1825; bought by Lord Overstone in 1832.—Palomino, iii. 421; Buchanan, Memoirs, ii. 221; Curtis, 154.

By *Murillo*, Lord Overstone, Lockinge, Berkshire, England; canvas, arched, H. 7 ft. 7 in. × 5 ft. 4 in. The Virgin, in crimson robe, blue mantle, and light blue veil on head, standing on clouds, in a glory of cherubs, with the Child on her right arm. Altarpiece of a church in Seville, whence taken by Soult. Before it left Spain, thieves cut out the centre part, containing the Virgin (half-length) and Child, which was sold in England to Mr. Gray of Harringhay House, from whom Lord Overstone acquired it. Soult took mutilated remainder to Paris, where centre was replaced by a copy by Lejeune. At Soult sale (1852) the picture, then called La Vierge Coupée, was bid in at 5,000 francs. In 1885 Lord Overstone purchased it of Soult's heirs, and the two parts were skilfully reunited after a separation of more than forty years. Considered by Wornum one of the most beautiful of Murillo's pictures of this class. Engraved by Leroux; lithographed by Maggi, in reverse. Lord Overstone owns also a study

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for it.—Wornum, Epochs, 393; Curtis, 149.

By *Murillo*, Palazzo Corsini, Rome; canvas, H. 5 ft. 4 in. × 3 ft. 6 in. The Virgin, seated on a stone bench beside a broken wall, holds Jesus seated on her lap.—Curtis, 153; Sterling, ii. 910; Cunningham, Life of Wilkie, ii. 257.

By *Murillo*, Seville Museum; canvas, arched, H. 5 ft. 5 in. × 3 ft. 6 in. The Virgin, seated on a stone bench, holds Jesus seated on her lap. Painted about 1641; from Convent of Mercenarias Descalzos de S. José. Engraved by A. Boilly. Repetition or copy, Berlin Museum.—Curtis, 154.

By Pietro *Perugino*, Nancy Museum, France; wood. The Virgin, kneeling, with her right arm on the shoulder of the boy Baptist, who adores Jesus lying on a cushion; two angels kneeling in prayer beside the Virgin; background, landscape. Painted about 1504. In Collection of M. de Brissac in time of Louis XVI. Much injured and restored.—C. & C., Italy, iii. 225.

By *Sassoferrato*, Louvre; canvas, H. 2 ft. 6 in. × 2 ft. The Virgin, seated, half-length, holds in her arms Jesus asleep, and bends her head over him; above, on each side, a cherub's head among clouds. Collection of Louis XVIII.; acquired in 1816 of M. l'Abbé de Sambucy.—Villot, Cat. Louvre.

By *Tintoretto*, Palazzo Pitti, Florence; canvas, H. 4 ft. 11 in. × 3 ft. 2 in. The Virgin, a glory of stars around her head, standing in clouds on the crescent moon, holding Jesus in her arms; under her right hand, a book. Engraved by Marcucci.—Gal. du Pal. Pitti, iii. Pl. 91.

MADONNA IN ADORATION, Francesco *Francia*, Munich Gallery; wood, H. 5 ft. 4 in. × 4 ft.; signed. The Virgin standing, adoring the infant lying on ground before her in a garden of roses. Painted about 1500; in Mantuan collection till 1786; belonged, about 1800, to Baron St. Saphorin, Danish envoy at Vienna; afterwards in gallery of Empress Josephine at Malmaison, whence bought in 1815. Copies in Berlin Museum and in Bologna Gallery.—C. & C., N. Italy, i. 563; Pinakothek zu München.

By *Guido* Reni, Dresden Gallery; canvas, oval, H. 2 ft. 3 in. × 2 ft. 11 in. The Infant Christ asleep, adored by his mother. Purchased by Prince Xaver and Count Bose, 1764, for 860 thalers.

By Pietro *Perugino*, National Gallery, London; wood, altarpiece in three divisions; H. 4 ft. 2 in.; centre 2 ft. 1½ in. wide, sides each 1 ft. 10½ in. wide; signed. Centre, the Virgin, kneeling, adoring the Infant, who is supported on a white cushion by an angel in a landscape; above, three angels singing; left, Archangel Michael in armour; right, Archangel Raphael and Tobias. Painted about 1503 for the Certosa, near Pavia; purchased from it by a Melzi in 1786, and bought from Duke Melzi of Milan in 1856 for National Gallery. Passavant thinks Raphael must have assisted in this meritorious composition. Richter calls it the finest altarpiece painted by Perugino. —Richter, Nat. Gal. 50; Rumohr, It. Forsch., iii. 27; Passavant, Rafael, i. 59.

MADONNA, ALBA or ALVA. See *Madonna* della Casa d'Alba.

MADONNA, ALDOBRANDINI or GARVAGH, *Raphael*, National Gallery, London; wood, H. 15 in. × 13 in. The Virgin seated on a bench under an arcade with Jesus on her knees, who has just received a pink from St. John, standing at right; background, a hilly country with houses. Painted in Rome in 1510–11; formerly in Aldobrandini (Borghese) Collection, Rome; bought by Lord Garvagh, of London, of Mr. Day for £1,500; purchased in 1865 for National Gallery for £9,000. Many copies in Bergamo, Milan, Urbino, London, Berlin, etc. Engraved by Al. Mochetti, in d'Agincourt; A. Bridoux.—Passavant, ii. 107; Müntz, 377, 380; Gruyer, Vierges de Raphael, iii. 211; Richter, 55; Lübke, Raphael, 54, 104.

MADONNA, ALFANI, *Raphael* (?), Casa Fabrizi, Terni; wood, H. 1 ft. 8 in. × 13 in. The Virgin seated on a bench, holding Je-

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sus, who stands in her lap and clings to her veil; above, on each side, a cherub's head. Painted in Perugia (1500). Took its name from former owner, Countess Anna Alfani, Perugia, on whose death it passed to her heiress, Countess Beatrix Fabrizi. Rumohr and Passavant assign it to Raphael, but C. & C. seek in vain for evidences of his handling. Not engraved.—Passavant, i. 55; ii. 11; Müntz, 58; Rumohr, Forschungen, iii. 74; C. & C., Raphael, i. 92; Gruyer, Vierges de Raphael, iii. 9; Lübke, Raphael, 16.

MADONNA, ANCAJANI. See *Magi*, Adoration of, Raphael, Berlin Museum.

MADONNA OF ANCONA, *Titian*, S. Domenico, Ancona; wood, arched at top, H. 10 ft. 5½ in. × 6 ft. 8½ in.; signed. The Virgin and Child on a bank of clouds floating in the sky, with Gabriel kneeling to lift the hem of her mantle; below, St. Francis with a cross, and St. Blaise, with his hand on the shoulder of a kneeling patron, pointing heavenward; in the background, the lagoon, with Venice in the distance. Painted in 1520 for S. Francesco, but removed about 1880 to S. Domenico.—C. & C., Titian, i. 233.

MADONNA DEGLI ANGELI. See *Madonna* del Collo Lungo.

MADONNA WITH ANGELS, *Cimabue*, Florence Academy; wood, H. 12 ft. × 8 ft. 2 in. The Virgin, with Jesus on her arm in the act of benediction, on a throne supported by eight angels; the throne rests on niched supports, in which stand the four prophets who foretold Christ's coming. Painted for the Badia of S. Trinità, Florence. One of Cimabue's earliest extant works; style still closely Byzantine.—Vasari, ed. Mil., i. 250; C. & C., Italy, i. 206; Gal. dell' Accad. di Firenze, Pl. 1; Riepenhausen, Gesch. der Malerei, i. 6.

By *Cimabue*, Louvre; wood, H. 13 ft. 10 in. × 9 ft. The Virgin, enthroned, with Jesus on her lap; on each side are three angels, placed at equal distances one above another; on the border, forming part of the picture, are twenty-six medallions of saints and apostles. Painted for S. Francesco, Pisa.—Vasari, ed. Mil., i. 251; C. & C., Italy, i. 206.

By Francesco *Francia*, Munich Gallery; wood, H. 2 ft. × 1 ft. 6 in. The Virgin supports Jesus who is standing, on a table and holding a bird; in rear, two angels. Painted about 1490; obtained by Maximilian II. from Zambeccari Collection, Bologna, and given by him to Gallery in 1832.—C. & C., N. Italy, i. 561; Pinak. zu München, Pl.

By Raffaellino del *Garbo*, Berlin Museum; wood, round, tempera, small. The Virgin standing, with Jesus in her arms, before a balustrade in a landscape; at each side an angel, with musical instruments. A notably graceful composition, almost Raphaelesque in conception.—C. & C., Italy, iii. 417.

By Fra Filippo *Lippi*, Uffizi, Florence; wood, figures life-size. The Virgin, half life-size, seated at left, adores Jesus held up to her by two angels. A very fine example. Sketch in the Uffizi. Similar composition, with but one angel and the Virgin in act of taking the Child, in the Chiesa degli Innocenti, Florence.—C. & C., Italy, ii. 347; Molini, Gall. di Firenze, iii. 84.

By Andrea *Mantegna*, Brera, Milan. The Virgin seated on clouds, in a glory of singing angels' heads, holding the Infant Christ standing on her lap, his arms around her neck. This picture was attributed to the school of Giovanni Bellini until 1885, when it was discovered that the face of the Virgin had been reduced in size by some restorer in the 17th century, who had painted a white cloth enveloping the head. It is believed to be the picture painted in 1485 for Eleonora d'Aragona, Duchess of Ferrara, afterwards taken to Venice, where it was placed in the Church of S. Maria Maggiore, and whence it was brought to Milan in the time of Napoleon I.—Vasari, ed. Mil., iii. 394; Gaz. des B. Arts (1866), xx. 482; Kunst-Chronik, xx. 436; Zeitschr. f. b. K., xxi. 101.

By *Michelangelo*, National Gallery, London; wood, tempera, H. 3 ft. 4 in. × 2 ft. 6

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in. The Virgin, seated, holding an open book, on which Jesus, standing by her side, has placed his right hand; behind him is the infant St. John, and on each side are two angels, one of whom is reading from a scroll. Unfinished.—Cat. Nat. Gal.

By *Rubens*, Louvre; canvas, H. 4 ft. 6 in. × 3 ft. 3 in. The Virgin, with Jesus in her arms, is borne upon clouds and sustained by groups of wingless angels; above, two

Madonna with Angels, Rubens, Louvre.

suspend a crown over her head while others hold palms. Copy at Potsdam by a pupil of Rubens. Engraved by Visscher; by anonymous, with changes.—Cat. Louvre; Landon, Musée, v. Pl. 57; Smith, ii. 116.

MADONNA DI ANSIDEI, *Raphael*, National Gallery, London; wood, H. 9 ft. × 5 ft., figures full-length, less than life-size; dated 1506. The Virgin on a high throne with Jesus on her knees, both reading from a book; on the left stands John Baptist; on right, Bishop Nicholas of Bari, with crozier and book. Painted at Perugia for Ansidei family, as an altarpiece for chapel of S. Niccola da Bari in S. Fiorenzo; bought in 1764 by Lord Robert Spencer, who placed in the chapel a copy by Niccola Monti, and presented to his brother, Duke of Marlborough, whence sometimes called Blenheim Madonna; bought for National Gallery (1884) for £70,000. Engraved by L. Gruner (1856).—C. & C., Raphael, i. 222; Passavant, ii. 31; Müntz, 214; Waagen, Treasures, iii. 127; Gruyer, Vierges de Raphael, iii. 447; Lübke, Raphael, 31, 95; Portfolio (1884), 204.

MADONNA, APPARITION OF, Annibale *Carracci*, Louvre; canvas, H. 13 ft. 1 in. × 7 ft. 5 in.; signed, dated 1592. At left, St. Luke, kneeling, implores the Virgin, who, with Jesus in her arms and surrounded by the other Evangelists, appears in glory; at right, St. Catherine, her foot upon the wheel. Painted, according to Malvasia, for the chapel of the notaries in the Cathedral of Reggio. From Musée Napoléon.—Villot, Cat. Louvre; Landon, Musée, ii. Pl. 46.

MADONNA OF THE APPLE, *Murillo*, Sir William Eden, Bart., London; canvas, H. 5 ft. × 3 ft. 3 in. The Virgin holds the Child seated on her knee; he has an apple in one hand and with the other clasps one of her fingers. Second manner. Bought in 1834 from Julian Williams.—Curtis, 155; Athenæum, Aug. 18, 1877.

MADONNA DELLE ARPIE (of the Harpies), Andrea del *Sarto*, Uffizi, Florence; signed, dated 1517. The Virgin (said to be a portrait of Lucrezia Fede, wife of Andrea), with Jesus in her arms, standing supported by two boy angels on a pedestal, on which harpies are sculptured; on the left, St. Francis; on the right, St. John Evangelist. Painted for S. Francesco, Florence; bought by Ferdinando de' Medici, who placed in the church a copy by Francesco Petrucci. One of the best of Andrea's easel pictures. Engraved in 1832 by J. Felsing; Lasinio; Lorenzini.—Vasari, ed. Mil., v. 20; C. & C.,

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Italy, iii. 561 ; Ch. Blanc, École florentine ; Lavice, 52.

MADONNA DEL BACINO. See *Holy* Family del Bacino.

MADONNA DEL BALDACCHINO (of the Canopy), *Raphael*, Palazzo Pitti, Florence ; wood, H. 10 ft. × 6 ft. The Virgin, enthroned, with Jesus on her knees ; at left, SS. Augustine and James ; at right, SS. Peter and Bernard ; in front, two boy angels singing, and above, two others raising the curtains of the canopy over the throne. Begun in 1508, for chapel of Dei family in S. Spirito, Florence, but left incomplete when Raphael went to Rome. After Raphael's death bought by Baldassare Turini for the Cathedral of Pescia, whence sometimes called Madonna di Pescia ; sold in 1697 to Ferdinando de' Medici, son of Grand Duke Cosmo III., who placed it in the Pitti. A copy, made at the time by Pietro Dandini, is still in the cathedral at Pescia. The original was carried to Paris in 1796, and given by Napoleon to the Museum of Brussels, but restored to Italy in 1815. Much injured by cleaning and by the retouching of Agostino Cassana. Studies in the Louvre, at Chatsworth, and in the Lille Collection. Engraved by Lorenzini ; Nicolet (1802); G. Morghen ; Biondi ; and Landon.—Vasari, ed. Mil., iv. 328 ; C. & C., Raphael, i. 369 ; Passavant, ii. 90 ; Müntz, 196 ; Gruyer, Vierges de Raphael, iii. 477 ; Landon, Musée, iv. Pl. 33 ; Gal. du Pal. Pitti, iv. Pl. 90 ; Lübke, Raphael, 35, 101.

Madonna del Baldacchino, Raphael, Palazzo Pitti, Florence.

MADONNA DEL BARACCANO (of the Shed), attributed to Lippo *Dalmasio*, church of same name, in Bologna. The Virgin and Child enthroned within an archway ; angels hold candelabra at sides, and, lower down, a male and female look up to Virgin's face. Repainted in 1472 by Francesco Cossa, who added the figures below, the male being supposed to be a portrait of Giovanni Bentivoglio, and the female of Maria Vinciguerra. The church was established in 1403, in honor of the miracles performed by the picture, which was painted on a bastion of the city walls.—C. & C., N. Italy, i. 524 ; Gualandi, Guida, 139.

MADONNA OF THE BASKET. See *Madonna* della Cesta.

MADONNA OF THE BAS-RELIEF, attributed to Leonardo da *Vinci*, Collection of Lord Monson, Gatton Park, England. The Virgin, seated, holding Jesus, who reaches forward to greet St. John ; Joseph and Zacharias standing behind, looking at Jesus ; the bas-relief is seen in the lower corner of the picture, under St. John. Similar in composition to the Holy Family of the Hermitage. Probably painted in Milan about 1490. Reduced copy in Fitzwilliam Museum, Cambridge ; copy in Melzi Collection, Milan. Waagen attributes this picture to Marco d'Oggione, Passavant to

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Salaino, and Mündler to Cesare da Sesto. Engraved by Forster.—Heaton, 76, 238; Rigollot, Hist. des Arts, etc., i. 274; Mündler, Essai, 114; Ch. Blanc, École florentine; Kugler (Eastlake), ii. 356.

MADONNA DE BELEN, *Murillo*, Seville Museum; canvas, H. 3 ft. 11 in. × 3 ft. 2 in. The Virgin, seated, holds the Child, who lies across her lap on a white cloth; with his right hand he seizes the neck of her dress; his left hangs down in front. From

Belle Jardinière Madonna, Raphael, Louvre.

Capuchin Convent, Seville. Probably painted about 1676.—Curtis, 155.

MADONNA OF THE BELL. See *Madonna* del Campanello.

MADONNA, BELLE JARDINIÈRE (Bella Giardiniera), *Raphael*, Louvre; wood, arched at top, H. 4 ft. × 2 ft. 8 in.; dated 1507 or 1508. The Virgin is seated in a meadow with landscape in background; Jesus, with his hand in her lap, stands by one knee, and St. John, holding a cross, kneels at the other. Supposed to be the picture ordered by Filippo Segardi of Siena; left incomplete in Florence by Raphael, when summoned to Rome, and finished by Ridolfo Ghirlandajo, who painted the blue mantle of the Virgin. Segardi sold it to Francis I., from whose collection it passed to the Louvre. Passavant notes many copies; the best one is in the Townshend Collection, Kensington Museum, London. Another belongs to Lord Ashburton, Bath House, London. Engraved by E. Rousselet (1656); Chereau; N. Poilly; B. Desnoyers; Audouin; Laugier; G. Levy; J. Bal; Massard; Sasso; N. Aurelio.—Vasari, ed. Mil., iv. 328; C. & C., Raphael, i. 361; Passavant, ii. 67; Müntz, 185; Cab. Crozat, i. Pl. 6; Filhol, vi. Pl. 427; Kellogg, Researches in the History, etc., of La Belle Jardinière (London, 1860); Gruyer, Vierges de Raphael, iii. 155; Landon, Musée, iv. Pl. 13; Musée français, i.; Perkins, 73; Lübke, Raphael, 34, 101.

MADONNA DEL BELVEDERE, Ottaviano *Nelli*, S. M. Nuova, Gubbio; tempera on wall, now under glass; dated 1403. Virgin, seated, holding Jesus on her lap, surrounded by saints and angels of different sizes arranged symmetrically against a blue diaper ground. Their faces are sweet, though neither mystic nor elevated in character. The system of highly contrasted colours, abundant ornament, and minute design is characteristic of the earlier Umbrian school, which developed on a Sienese basis. Chromo-lithograph in collection of Arundel Society.—C. & C., Italy, iii. 88.

MADONNA, BLENHEIM. See *Madonna* di Ansidei.

MADONNA DEL BORDONE. See *Coppo* di Marcovaldo.

MADONNA, BORGHESE. See *Madonna* dei Candelabri.

MADONNA, BRIDGEWATER, *Raphael*, Bridgewater House, London; wood, transferred to canvas, H. 2 ft. 7 in. × 1 ft. 10 in. The Virgin sitting, with Jesus lying on her knees grasping her veil. Painted in Rome in 1511–12; passed from Seignelay Collec-

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tion to M. de Montarsis, thence to M. Rondé du Roy, from whom bought by Duc d'Orléans; transferred to canvas by Hacquin; bought by Duke of Bridgewater for £3,000. Old copies in museums of Berlin and Naples, National Gallery, London, and Historical Society, New York. Engraved by Boulanger; Larmessin; Romanet; F. Poilly; G. Heinzmann; Giudetti (1827); Schuller (1827); Lorichon (1832); C. Cattaneo; Dulmer; Landon.—Passavant, ii. 110; Spring-

Madonna of Burgomaster Meyer, Hans Holbein, Darmstadt.

er (Dohme, 2ii.), 74; Cab. Crozat, i. 21; Gower, Hist. Gal. of England; Gruyer, Vierges de Raphael, iii. 82; Lübke, Raphael, 55, 105; Waagen, Treasures, ii. 27, 493.

MADONNA, BURGHLEY HOUSE, Jan van *Eyck*, Marquis of Exeter, Burghley House, near Stamford, England. The Virgin with Infant Christ in her arms, and St. Barbara presenting the donor, an ecclesiastic in white robes, who is kneeling.—Waagen, Treasures, iii. 406.

MADONNA OF BURGOMASTER MEYER, Hans *Holbein*, the younger, Collection of Princess Charles of Hesse Darmstadt; wood, H. 4 ft. 9 in. × 3 ft. 4 in. The Virgin, as Queen of Heaven, standing in a niche, holding Jesus, who extends one hand in benediction; on left, kneeling, are Jacob Meyer, burgomaster of Basle, and a youth, the latter holding a nude infant standing; on right, kneeling, are Meyer's first wife, Magdalen Ber, his second wife, Dorothea Kannengiesser, and Dorothea's daughter Anna. Painted about 1525–26. Bought in Paris in 1822 from M. Delehante by Prince Wilhelm of Prussia for 2,500 thalers. Replica in Dresden Gallery.—Mantz, Hans Holbein, 54; W. & W., ii. 469; Kugler (Crowe), i. 206; Förster, v.

MADONNA OF BURLEIGH HOUSE, *Titian*, Burleigh House, England; half-length, half of life-size. The Virgin, seated on a stone bench in front of a landscape, looks fondly at Jesus, who smiles as he lies full-length in her lap. Painted about 1508. —C. & C., Titian, i. 111.

MADONNA OF CADORE, *Titian* (?), parish church of Cadore; canvas, H. 2 ft. × 4 ft. 3 in. The Virgin (Titian's last wife?) bends over Jesus, to whom she gives the breast; to the right, St. Andrew (Francesco Vecelli), bending under a large cross; to the left, St. Titian of Oderzo (said to be Marco Vecelli) kneeling in prayer, with an acolyte (Titian himself) bearing a crozier. Painted about 1560, after death of his brother Francesco Vecelli, probably by Orazio Vecelli, though Vasari assigns it to Titian. The part containing the Madonna and St. Andrew was cut out by a thief, but recovered and restored to its place.—Vasari, ed. Mil., vii. 442; C. & C., Titian, ii. 297; Ridolfi, Maraviglie, i. 265; Gilbert, Cadore, 96, 98.

MADONNA DE' CALZOLARI (of the Shoemakers), Il *Sodoma*, fresco on a house, corner of the Piazza de Tolomei, Siena. The Virgin, with Jesus in her arms, between SS. John, Francis, Roch, and Crispin, the

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last with a shoe in his hand. Painted in 1530 for the Guild of Shoemakers; now nearly destroyed by fumes from a metal-founder's furnace.—Vasari, ed. Mil., vi. 391; Jansen, Leben und Werke des Soddoma (Stuttgart, 1870), 162; Meyer, Künst. Lex., 221.

MADONNA WITH THE CAMERLENGHI, *Tintoretto*, SS. Giovanni e Paolo, Venice; canvas, H. about 7 ft. × 18 ft. The Madonna, seated in a Venetian loggia, attended by SS. Sebastiano, Rocco, Marco, and Teodoro; in front, the three Camerlenghi (chamberlains) in their official dress, kneel or bend before her as the three Magi;

Madonna dei Candelabri, Raphael, Butler-Johnstone Collection.

behind them, three Venetian servants with offerings in a sack. Absurd as an Adoration of the Magi, but perfect as a piece of portraiture and artistical composition. Formerly in the ex-Magistrato de' Camerlenghi. —Ruskin, Stones of Venice, iii. 306; Zanotto, 289; Boschini, 265.

MADONNA DEL CAMPANELLO (of the Bell), Bartolommeo *Schidone*, Palazzo Pitti, Florence; wood, H. 10 in. × 8 in. The Virgin, seated, with Jesus in her lap; he reaches forward to take a bell from her hand.—Gal. du Pal. Pitti, iii. Pl. 98.

MADONNA DEI CANDELABRI (of the Candelabras) or DEI FIACCOLE (of the Torches), *Raphael*, Butler-Johnstone Collection, London; round, wood, 2 ft. 1½ in. diameter. The Virgin, with Jesus on her knees, her eyes downcast, is looking toward the spectator. On each side an angel holding a torch. These are later additions, not by Raphael. The principal figures have been much restored, but show admirable drawing; the Virgin is noble and dignified, and the Child full of life and action. Painted in Rome in 1516–17; the latest of Raphael's Madonnas which represent only the Virgin and Child. In Rome, in last century, in Palazzo Borghese, whence sometimes called Borghese Madonna; passed thence to Lucien Bonaparte, then to Maria Louisa, daughter of Charles IV. of Spain and Queen of Etruria, from whom inherited by her son Charles Louis, Duke of Lucca, who sent it to London, where it was bought in 1841 by Mr. H. A. J. Munro, of Novar; bought in at his sale (1878), for £20,000, by his nephew, Mr. H. A. Munro-Butler-Johnstone, who brought it to New York in 1882 and deposited it in the Metropolitan Museum, where it was offered for sale at $200,000. Returned to England in 1884. Engraved by Ern. Moraces; Bettellini; Blot; Fabri; Folo; Bridoux; Gustave Lévy.—Gruyer, Vierges de Raphael, iii. 97; Passavant, ii. 243; Waagen, Treasures, ii. 132; London Times, June 3, 1878; London Telegraph, June 3, 1878; Lübke, Raphael, 56, 109.

MADONNA, CANIGIANI. See *Holy* Family, Canigiani.

MADONNA OF CANON VAN DER PAELE, Jan van *Eyck*, Bruges Academy; wood, H. 4 ft. × 5 ft. 2 in.; signed, dated 1436. The Virgin enthroned, under a canopy in a Roman church, holding Jesus, who has a parrot in his hand, in her lap; to right, St. George, standing, raising his helmet, and Canon Van der Paele, the donor, kneeling; to left, St. Donatian, standing. Painted for St. Donatian, Bruges. Old copy in Antwerp Museum. — Dohme (Keane), 227; W. & W., ii. 20; C. & C., Flemish Painters, 108; Le Beffroi, ii. 28.

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MADONNA OF THE CANOPY. See *Madonna* del Baldacchino.

MADONNA DEL CAPPUCCINO, Fra *Bartolommeo* (?), Galerie Abel, Paris; round, 4 ft. diameter. Virgin and Child, St. Francis kneeling between angels and the young Baptist giving fruits to the Saviour. Said to have been begun by Fra Bartolommeo and finished by Raphael; but Passavant says Raphael had nothing to do with it. Belonged to collection of Cardinal Bonzi, who took it to France in 1671.—Marchese,

Madonna del Cardellino, Raphael, Uffizi, Florence.

ii. 47; Passavant, Raphael, ii. 413; C. & C., Italy, iii. 477.

MADONNA DELLA CARAFFA (of the Bottle), attributed to Leonardo da *Vinci*, Palazzo Borghese, Rome. So called because a bottle containing flowers is one of its accessories. Painted in Florence about 1472; belonged to Clement VII., who greatly prized it. D'Argenville speaks of it as in the Vatican in 1762. It is probably by Lorenzo di Credi.—Heaton, 281; Rigollot, Hist. des Arts, etc., i. 264; Clement, 341; Richter, Leonardo, 8.

MADONNA DEL CARDELLINO (of the Goldfinch), *Raphael*, Tribune of the Uffizi, Florence; wood, H. 3 ft. 1 in. × 2 ft. 5 in.; figures full-length, under life-size. The Virgin, seated in a meadow, holding a book, looking at infant St. John, who is offering a goldfinch to Jesus; in distance the city of Florence. Painted in 1506 as a wedding present for Lorenzo Nasi of Florence. In 1547, when the Casa Nasi was crushed by a landslip from Monte S. Giorgio, the picture was broken into pieces, which have been cleverly joined. Copies in Geneva Museum, in Consiglio di Stato at Florence, and in possession of Mr. Verity in London, but none by Raphael. Engraved by R. Morghen (1814); Martinet; P. Nocchi; A. Krüger (1830); J. Pavon; Reipenhausen.—Vasari, ed. Mil., iv. 322; Passavant, i. 34; Müntz, 180; C. & C., Raphael, i. 256; Gruyer, Vierges de Raphael, iii. 146; Molini, Gal. di Firenze, i. 121; Perkins, 73; Lübke, Raphael, 34, 96; Rosini, iv. 48.

MADONNA OF THE CARTHUSIANS, *Antonio* da Murano and Bartolomeo *Vivarini*, Bologna Gallery; wood, tempera. In centre, the Virgin enthroned adoring Jesus asleep in her lap; on one side, in a niche, a bishop with book and crozier; on the other, SS. Jerome, John Baptist, and Nicholas of Bari; upper course, centre, Christ between angels; in niches, SS. Peter, Gregory, Augustine (?), and Paul, in half-length. Painted in Venice in 1450, by order of Pope Nicholas V., to commemorate the services of Cardinal Albergati. One of the most tasteful combinations of architectural carving and panel painting of its period in N. Italy. The figures show the influence of the Paduan school as affected by Donatello.—C. & C., N. Italy, i. 30; Rosini, Pl. 61.

MADONNA DELLA CASA D' ALBA (of the Alva Family), *Raphael*, Hermitage, St. Petersburg; wood, round, 9½ in. diam. The Virgin, in a fine landscape, leans her back against the trunk of a tree, while Jesus,

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on her knees, takes a cross offered him by St. John kneeling. Painted in Rome in 1508-9; formerly in the Church of Monte Oliveto at Nocera dei Pagani, near Naples, and bought by the Marchese del Carpio, Viceroy of Naples, for about 1,000 scudi. Later in gallery of Duke d' Alba, Madrid; Duchess d' Alba said to have left it in 1801 to her doctor, who sold it to Count Bourke, Danish Ambassador at Madrid; sold by him for £4,000 to the banker Coesvelt, who sold it in 1836 to Nicholas I. of Russia for £14,000. Ancient copies numerous. Engraved by Desnoyers (1823); Fr. von Stadler; Vi-

Madonna della Casa d'Alba, Raphael, Hermitage, St. Petersburg.

tali; autotype by Ad. Braun & Co., Paris.—Passavant, ii. 105; Müntz, 377; Springer, 193; Gaz. des B. Arts, xvii. (1864), 321; xix. (1879), 187; Gruyer, Vierges de Raphael, iii. 193; Lübke, Raphael, 54, 103; Réveil, i. 49.

MADONNA DI CASA PESARO, *Titian*, S. M. de' Frari, Venice; canvas, arched at top, figures larger than life. The Virgin, with Jesus in her lap, enthroned in the portico of a temple; SS. Peter, Francis, and Anthony of Padua implore her intercession in favor of Jacopo *Pesaro* and other members of the Pesaro family, who kneel at the foot of the throne; a man in armour with the standard of the Church and a captive Turk symbolize the victory over the Turks at Santa Maura. Painted in 1526; still in its original place, near which is Titian's tomb. One of the finest art creations of any age (C. & C.).—C. & C., Titian, i. 305; Moschini, Guida di Venezia, ii. 194.

MADONNA DI CASA SCOTTI, *Liberale* da Verona, Casa Scotti, Milan. Formerly ascribed to Mantegna.

MADONNA DI CASA TEMPI, *Raphael*, Munich Gallery; wood, H. 2 ft. 4 in. × 1 ft. 7 in. The Virgin, half-length, standing, pressing Jesus tenderly in her arms; background, landscape with town. A masterpiece which shows an almost absolute abandonment of Umbrian for Tuscan principles (C. & C.). Painted in Florence in 1506. Long unnoticed, covered with dust in Casa Tempi, Florence, where it was as early as 1677; sold in 1829 to Louis I. of Bavaria for 16,000 scudi. Much damaged sketch, of doubtful authenticity, in Musée Fabre, Montpellier. Engraved by B. Desnoyers; Ant. Morghen; S. Jesi; S. Amsler; Wagner; Th. Kisling.—C. & C., Raphael, i. 269; Passavant, ii. 37; Müntz, 170; Gruyer, Vierges de Raphael, iii. 43; Lübke, Raphael, 33, 97; Pinak. zu München, Pl.; Civelli, Bell. di Firenze, 282.

MADONNA OF THE CASIO FAMILY, Giovanni Antonio *Beltraffio*, Louvre; wood, 6 ft. 1 in. square. The Virgin, seated in centre, with infant Jesus on her knees, receiving the homage of two kneeling donors, Giacomo and Girolamo Casio; the latter, a poet, crowned with laurel, presented by S. John Baptist; near him is S. Sebastian attached to a tree. Painted in 1500 for the chapel of the Casio family in the Church of the Misericordia, near Bologna, in commemoration of the deliverance of Girolamo Casio de' Medici, the poet, from captivity by the Turks. Passed from the chapel to the Brera, Milan, whence it was acquired by the Musée français by exchange in 1812.—Ch. Blanc, École milanaise; Mündler, 39.

MADONNA, CASTELFRANCO. See *Madonna* with Saints, Giorgione.

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MADONNA OF THE CAT. See *Madonna* del Gatto; *Holy* Family.—La Perla.

MADONNA DELLA CATINO. See *Holy* Family del Bacino.

MADONNA, CECILIA GALLERANI. See *Gallerani*.

MADONNA A LA CEINTURE (de la Faja, of the Swathing-Band), *Murillo*, Duc de Montpensier, Seville; canvas, H. 4 ft. 6 in. × 3 ft. 8 in. The Virgin, seated on a stone bench, swathes the Child with linen while lying in her lap; on each side, an

Madonna della Cesta, Correggio, National Gallery, London.

angel, one playing a guitar, the other a violin; above, six heads. Second manner. Painted for the Marqués del Aguila; remained at Seville until 1840, when sold for 60,000 francs to King Louis Philippe, at whose sale bought by Duc de M. for £1,500. Exhibited in Boston, U. S., in 1874. Copy by Tobar in Cadiz Museum. Repetitions: William H. Smith, Greenlands, Henley-on-Thames, Buckinghamshire; Pesth Gallery. Lithographed by M. Lavigne, Geoffroy, Coquardon, Ricaud, Vayron, and others.—Ch. Blanc, École espagnole; Curtis, 156.

MADONNA DELLA CESTA (of the Basket), *Correggio*, National Gallery, London; wood, 1 ft. 1½ in. × 15 in. The Virgin, seated, with a basket of linen near her, is putting a shirt on Jesus, who sits in her lap; in background, Joseph at work, carpentering. Painted about 1520. In Royal Collection, Madrid; given by Charles IV. to his minister, Don Manuel Godoy; passed to France during French invasion of Spain; brought to England by the painter Wallace, who offered it for sale for £1,200 in 1813, and sold to Lapeyrière, at whose sale in 1825 it was bought for 80,000 francs by M. Nieuwenhuys, who sold it to National Gallery for £3,800. A work of the rarest delicacy. Several copies, by G. Carpi, A. Carracci, and others. Replica, attributed to Correggio, in Bridgewater House, bought from Orleans Gallery for £1,200. Copy in Madrid Museum. Engraved by Ghisi; Aquila; Fuccioli; Doo; Freeman; and Wright.—Meyer, Correggio, 326, 283; Künst. Lex., i. 433; Waagen, Treasures, i. 329; Richter, 63.

MADONNA OF THE CHAIR. See *Madonna* della Sedia; *Madonna* della Silla.

MADONNA OF THE CHERRIES, attributed to Annibale *Carracci*, Louvre; canvas, H. 4 ft. × 3 ft. 2 in. The Virgin, seated, with Jesus upon her knees; at left, St. Joseph offering cherries. Probably a school piece. Musée Napoleon. Engraved by J. Boulanger. Copy in Berlin Museum.—Villot, Cat. Louvre.

By *Titian*, Vienna Museum; wood, transferred to canvas, H. 2 ft. 6 in. × 3 ft. 1 in. The Virgin sits behind a parapet, on which Jesus stands holding with both hands a bunch of cherries, which he offers to her; infant St. John looking up with longing eyes; on one side is St. Joseph with a staff, on the other St. Zacharias. Painted about 1508. In collection of Archduke Leopold Wilhelm in middle of 17th century. Copy by Teniers at Blenheim, England; others in Prague, Venice, and Padua. Engraved by Lefebre.—C. & C., Titian, i. 105.

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MADONNA DEL COLLO LUNGO (of the Long Neck), *Parmigianino*, Palazzo Pitti, Florence; wood, H. 6 ft. 10 in. × 4 ft. 3 in.; signed. Called also M. degli Angeli (of the Angels). The Virgin, seated, gazing on infant Jesus asleep in her lap; on one side a group of angels, one bearing a vase. Painted by order of Elena Bajardi-Tagliaferri (1534) for the Cappella dei Tagliaferri in

Madonna del Collo Lungo, Parmigianino, Palazzo Pitti, Florence

S. M. de' Servi, Parma; sold in 1674 to Cosimo III. de' Medici, and placed in Pitti. Carried to Paris in 1799; restored in 1815. —Vasari, ed. Mil., v. 231; Ch. Blanc, École lombarde, Parmigianino; Gal. du Pal. Pitti, iii. 76; Lavice, 66; Landon, Musée, v. Pl. 39.

MADONNA, COLONNA (della Casa Colonna), *Raphael*, Berlin Museum; wood, H. 2 ft. 6 in. × 1 ft. 10 in.; figure to the knees; unfinished. The Virgin, sitting, has a book in one hand and holds Jesus in her lap with the other; he clings to her dress with one hand and tries to rise. Painted in Perugia (?) about 1508; belonged to the Salviati family, Florence, whence passed by inheritance to the Colonna; bought in Rome of Maria Colonna, wife of Duke Giulio Zante della Rovere, by Chevalier Bunsen for Prussian government. Probably mostly the work of Domenico Alfani. Many copies. Engraved by Masquelier (1820); Barocci (1827); Caspar; Reveil; P. Lightfoot (1849); Ed. Mandel (1855).—C. & C., Raphael, i. 349; Passavant, ii. 66; Müntz, 176; Gruyer, Vierges de Raphael, iii. 71; Lübke, Raphael, 33, 100.

MADONNA DEL CONIGLIO, Correggio. See *Zingarella*.

MADONNA DEL CONIGLIO (of the Rabbit, Vierge au Lapin), *Titian*, Louvre; canvas, H. 2 ft. 3½ in. × 2 ft. 9 in.; signed. The Virgin, seated on the grass, with her hand on a white rabbit, which St. Catherine, with Jesus in her arms, stoops to look at; in background, St. Joseph fondles a black lamb near a hut; a summer landscape with distant hills. Painted in 1530 for Federico Gonzaga, Marquis of Mantua; belonged to Louis XIV. No copies known.—C. & C., Titian, i. 338; Filhol, vii. Pl. 493; Landon, Musée, xiii. Pl. 8.

MADONNA, CONNESTABILE or STAFFA, *Raphael*, Hermitage, St. Petersburg; wood transferred to canvas, 6¾ in. sq. The Virgin, standing in a landscape, holds Jesus on her left arm and reads from a book, which the Child is trying to grasp; in background, hills covered with snow, a boat on a lake, and a man on a white horse. "A genuine and almost priceless masterpiece" (C. & C.). Picture formerly a round in a square, the panel of one piece with the frame. Painted in Perugia about 1502–3 for Alfano di Diamante, uncle of Raphael's friend, Domenico di Paris Alfani, from whom it descended to the collateral branch of the Connestabile Staffa family, Perugia. Sold by Count Scipione Connestabile of Perugia

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in 1871 for 330,000 francs to the Emperor of Russia, and given by him to the Empress, who bequeathed it to the Hermitage. Original sketch in Berlin Museum shows the Virgin with a pomegranate instead of a book in her hand; when the picture was transferred to canvas in St. Petersburg the outline of the hand and the pomegranate was found, showing that Raphael changed the design on the panel and substituted the book, from which the picture was formerly named Madonna del Libro (of the Book). Copy in Perugia Gallery; several others mentioned by Passavant. Engraved by P. Mocchi; Ant. Kruger; S. Amsler; engraved from copies by P. Caronni; Th. Richomme. —C. & C., Raphael, i. 171; Passavant, ii. 15; Lübke, Raphael, 16, 92; Gaz. des B. Arts (1878), xviii. 209; (1879), xix. 188; Gruyer, Vierges de Raphael, iii. 18; Giornale di Erudizione artistica, vi.; Graphic (London), May 26, 1883.

Madonna del Coniglio, Titian, Louvre.

MADONNA OF CONSOLATION (Vierge Consolatrice), William Adolphe *Bouguereau*, Luxembourg Museum, Paris; canvas, H. 6 ft. 7 in. × 4 ft. 11 in. The Virgin enthroned, with both hands upraised, offers consolation to a mother, lying in despair across her knees, whose infant lies dead at her feet.—Salon, 1877.

MADONNA, COWPER (the little), *Raphael*, Panshanger House, near Hertford, England; wood, H. 2 ft. × 1 ft. 5 in. The Virgin, half-length, sitting; Jesus, with one foot placed on her outstretched palm, has both arms round her neck; background, landscape with a church. Painted in Florence in 1505; preserved there until bought by Lord Cowper, when ambassador at Court of Tuscany. Copy in Lombardi Collection, Florence.—C. & C., Raphael, i. 250; Passavant, ii. 26; Müntz, 169; Gruyer, Vierges de Raphael, iii. 37.

MADONNA OF THE CUP. See *Madonna* della Scodella.

MADONNA OF THE CURTAIN. See *Madonna* della Tenda.

MADONNA DE LA DÉLIVRANCE, Ernest *Hébert*, Church at Grenoble. The Virgin, seated, with Jesus, nude, in her lap, his right hand raised to his chin. Engraved by A. Huot.—Book Buyer, Dec. 1884.

MADONNA WITH DIADEM (Vierge au Diadème), *Raphael*, Louvre; wood, H. 2 ft. 3 in. × 1 ft. 8 in. Called also Madonna del Velo or Vierge au Voile (Veil), Vierge au Linge (Linen), Sommeil de Jesus, and Silence de la Sainte Vierge. The Virgin, crowned with a diadem, stooping over Jesus asleep, raising the veil which covers him to show him to St. John, who kneels at right. Painted in Rome (1508–13); tradition says once split in two and used to cover casks in a cellar at Pescia, but an amateur bought the pieces and had them skilfully joined. Formerly in Châteauneuf Collection, Paris; thence to Prince de Carignan, at whose death in 1743 bought by Louis XV. Old copies numerous. Engraved by Ingouf;

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A. Poilly; J. Frey; Du Flos; F. Borsi; M. Desnoyers; J. J. Massard; L. C. Recotti; P. Metzmacher; Girard (1845).—Passavant, ii. 108; Müntz, 375; Cab. Crozat, i. Pl. 29; Klas. der Malerei, i. Pl. 33; Gruyer, Vierges de Raphael, iii. 220; Lübke, Raphael, 55, 104; Landon, Musée, ii. Pl. 25; Musée français, i.; Filhol, iv. Pl. 217; Réveil, i. 13.

MADONNA, DIOTALEVI, *Raphael* (?), Berlin Museum; wood, H. 2 ft. 2 in. × 1 ft.

Madonna with Diadem, Raphael, Louvre.

6 in. Virgin supports Jesus on her lap, with one hand on the shoulder of the worshipping St. John; Jesus extends hand in benediction. Distinctly Peruginesque. Bought for 980 thalers ($735) in 1841–42 of Marquis Diotalevi, Rimini, in whose family the picture, assigned to Perugino, had been an heirloom.—C. & C., Raphael, i. 94; Gruyer, Vierges de Raphael, iii. 121; Passavant, ii. 334.

MADONNA WITH DOGE BARBERIGO, Giovanni *Bellini*, S. Pietro Martire, Murano; canvas, figures nearly life-size; signed, dated 1488. The Doge Agostino Barberigo, introduced by SS. Mark and Augustine, kneels before the Madonna. In Palazzo Barberigo till the Doge's death (1501), when placed on the high altar of S. M. degli Angeli, Murano; removed thence to S. P. Martire. Injured by restoration.—C. & C., N. Italy, i. 169; Meyer, Künst. Lex., iii. 408, 417; Zanetti, Monastero di S. M. degli Angeli (Venice, 1863), 57.

MADONNA WITH DOGE LOREDANO, Vincenzo *Catena*, Palazzo Ducale, Venice; canvas, signed. The Doge, Leonardo Loredano, under the protection of SS. Mark and John Baptist, kneels before the Madonna, exactly as in Bellini's altarpiece, *Madonna* and Doge Barberigo, Murano. Painted about 1503 for Pregadi Chapel in Palazzo Ducale.—C. & C., N. Italy, i. 250.

MADONNA AND DONORS (Vierge aux Donateurs), Anton van *Dyck*, Louvre; canvas, H. 8 ft. 2 in. × 6 ft. The Virgin, seated upon a rock, holds Jesus on her knees; before her, a man and his wife, clad in black, kneel with hands joined; above, two little angels hover, holding flowers. Collection of Louis XIV.—Villot, Cat. Louvre.

MADONNA DEL DUOMO. See *Madonna* della Rosa, Spinelli.

MADONNA, DUSSELDORF. See *Holy* Family, Canigiani.

MADONNA, ESZTERHAZY, *Raphael* (?), Eszterhazy Collection, Buda-Pesth; wood, H. 10½ in. × 8½ in. Jesus, sitting on a rocky ledge, is held with both hands by the Virgin, who kneels before him; St. John, kneeling at left, reads from a scroll; background, a landscape with ruins and a mountain. As a composition, a gem without a flaw, but probably finished by a pupil (C. & C.). Sketch for it in the Uffizi, but different background. Given to Empress Elizabeth by Pope Clement XI., and presented by her to Kaunitz, from whom it passed to the Eszterhazy family. Copies in Wendelstadt Collection, Frankfort-on-the-Main; in the Casa Thiene, Vicenza; and in the Ambrosiana, Milan.—Müntz, 199; Gruyer, Vierges

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de Raphael, iii. 273; C. & C., Raphael, i. 367; Lübke, Raphael, 35, 102; Gaz. des Beaux Arts, i. (1870), 187.

MADONNA, FABRIZI. See *Madonna*, Alfani.

MADONNA DE LA FAJA. See *Madonna* à la Ceinture.

MADONNA DELLE FIACCOLE. See *Madonna* dei Candelabri.

MADONNA OF THE FISH. See *Madonna* del Pesce.

Madonna di Foligno, Raphael, Vatican, Rome.

MADONNA DI FOLIGNO (also Vierge au Donataire), *Raphael*, Vatican, Rome; wood transferred to canvas, H. 9 ft. 5 in. × 6 ft. 2 in. Virgin, seated on clouds, and surrounded by half-length angels, embraces Jesus beside her; both look down on a kneeling votary, Sigismondi Conti, first secretary to Julius II., who is presented by St. Jerome on right; on left, St. Francis, kneeling, and behind him, St. John Baptist, standing; between the groups, a naked angel standing, with a tablet. Painted in Rome in 1511 for S. Conti, and placed over high altar of church of Ara Cœli on Capitoline Hill; removed in 1565 by Anna Conti, a descendant of the donor, to Convent of S. Anna, Foligno; carried in 1799 to Paris, where transferred to canvas in 1802 by Hacquin, and restored by Roser, of Heidelberg; returned to Italy in 1815, and placed in the Vatican, in room with the Transfiguration. Engraved by Beisson; Desnoyers (1810); Devilliers; Pazzi; Tosetti; St. Evre (1848); Pavon; Marchetti (1850); Landon.—Vasari, ed. Mil., iv. 342; Passavant, ii. 110; Müntz, 377; Springer, 211; Gruyer, Vierges de Raphael, iii. 499; Lübke, Raphael, 56, 105; Rapport sur la Restoration, etc., de la Madonna di Foligno (Paris, An. x. 1813); Musée royal, i.; Landon, Musée, vii. Pl. 45; Filhol, ix. Pl. 607; Springer, 211; Perkins, 133.

MADONNA OF THE FOUNTAIN, Jan van *Eyck*, Berlin Museum; H. 1 ft. 9 in. × 1 ft. 4 in. The Virgin, with Jesus in her arms, standing beside a fountain within a hedge of roses, oranges, and cypresses. Formerly in Suermondt Collection, Aix-la-Chapelle. Ascribed by Hotho to Hubert van Eyck, by Waagen to Jan van Eyck; genuineness doubted by C. & C.—Zeitschr. (1867), ii. 103; (1868), iii. 127; Dohme (Keane), 222; C. & C., Flemish Painters, 115.

MADONNA OF FRANCIS I. See *Holy* Family of Francis I.

MADONNA, GARVAGH. See *Madonna*, Aldobrandini.

MADONNA DELLA GATTA. See *Holy* Family—La Perla.

MADONNA DEL GATTO. See *Holy* Family del Gatto.

MADONNA IN GLORY, Paolo *Morando*, Verona Gallery; canvas (?), H. 14 ft. 6 in. × 8 ft. 9 in.; dated 1522. The Virgin and Child in heaven amidst angels and virtues, and adored by SS. Francis and Anthony; below, SS. Elizabeth, Buonaventura, Louis, Ivo, Louis of Toulouse, and Eleazar. Painted for S. Bernardino, Verona. The finest

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production of the Veronese school in the first quarter of 16th century.—C. & C., N. Italy, i. 504; Aleardi, Pl. 26.

MADONNA IN GLORY, AND SAINTS, Francesco *Albani*, Bologna Gallery; canvas, H. 9 ft. 2 in. × 6 ft. 3 in. The Virgin and Child in glory, surrounded by boy angels; below, SS. John Baptist, Matthew, and Francis, and an angel. From church of the Capuchins in S. Giovanni in Persiceto. Engraved by A. Marchi.—Pinac. di Bologna, Pl. 54.

By Annibale *Carracci*, Bologna Gallery; canvas, H. 7 ft. 11 in. × 5 ft. 4 in. The Virgin and Child in glory, attended by angels; below, SS. Clara, Louis, Alexis, John Baptist, Francis, and Catherine. Painted for monastery of SS. Louis and Alexis, where it was kept almost unknown in an inner chapel until 1757, when it was placed in the outer church. Engraved by G. Tomba.—Pinac. di Bologna, Pl. 61.

By Lodovico *Carracci*, Bologna Gallery; canvas, H. 6 ft. 9 in. × 4 ft. 6 in. The Virgin with the Child in her arms, standing on the crescent moon, in a glory of angels; at sides, SS. Jerome and Francis. Formerly over the Bentivoglio altar in the Madonna degli Scalzi. Engraved by F. Torre; G. Asioli.—Pinac. di Bologna, Pl. 39.

By Giacomo *Cavedone*, Bologna Gallery; canvas, H. 12 ft. 1 in. × 6 ft. 10 in. The Virgin and Child seated in clouds surrounded by boy angels; below, SS. Petronius and Alò kneeling, and attendants. Painted for church of the Mendicanti, Bologna; carried to Paris in 1796, returned in 1815. Engraved by Mitelli; Trabelesi; Rosaspina.—Lanzi, iii. 122; Pinac. di Bologna, Pl. 4.

By *Guido* Reni, Vatican. The Virgin and Child in glory; below, SS. Thomas and Jerome. A good picture.—Pistolesi, Vaticano, vi. Pl. 65; Lavice, 314.

By Pietro *Perugino*, Bologna Gallery; wood, H. 8 ft. 4 in. × 5 ft. 10 in. The Virgin seated, with Jesus in her arms, in an almond-shaped glory of cherubs' heads, with an angel on each side; below, standing, SS. Michael the Archangel, Catherine, Apollonia, and John Evangelist. Formerly in S. Giovanni in Monta; carried to Paris in 1796; returned in 1815. Engraved by Rosaspina.—Pinac. di Bologna, Pl. 14.

By *Tintoretto*, Berlin Museum; canvas. The Virgin and Child in glory, with SS. Mark and Luke.

MADONNA IN GLORY, AND SAINTS OF BOLOGNA, *Guido* Reni, Bologna Gallery; silk, H. 11 ft. 4 in. × 6 ft. 10 in. The Virgin and Child seated in glory; above, two boy angels about to crown her with a wreath, while others scatter flowers; below, the patron saints of Bologna, three of whom, kneeling, ask the intercession of the Madonna for the cessation of the plague, while four, standing, gaze upwards. Used as a banner in processions. Third manner. Engraved by F. Torri; F. Rosaspina.—Pinac. di Bologna, Pl. 69; Lavice, 13.

MADONNA OF THE GOLDFINCH. See *Madonna* del Cardellino.

MADONNA DEL GRAN' DUCA (of the Grand Duke), *Raphael*, Palazzo Pitti, Florence; wood, H. 2 ft. 3 in. × 1 ft. 9 in. The Virgin, half-length, standing, holding Jesus on her left arm. Painted in Florence about 1504–5. Belonged to Carlo Dolci; said to have been owned, end of last century, by a poor widow, who, ignorant of its value, sold it to a bookseller for 12 scudi; bought in 1799 for 571 scudi for Grand Duke Ferdinand III. of Tuscany, who took it with him wherever he went; whence sometimes called Madonna del Viaggio (of the Journey). Placed in the Pitti in 1859. Damaged by restorations. Engraved by R. Morghen (1823); della Bella; Fr. Stober; Lorichon; J. Serz; A. Martinet.—C. & C., Raphael, i. 248; Gruyer, Vierges de Raphael, iii. 26; Passavant, ii. 24; Müntz, 165; Gal. du Pal. Pitti, i. Pl. 92; Lübke, Raphael, 33, 93.

MADONNA OF THE GRAPES, Lucas *Cranach*, Munich Gallery; wood, H. 1 ft. 10 in. × 1 ft. 3 in.; signed, dated 1512. The

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Virgin, half-length, sitting, presents to Jesus, standing on a cushion before her, a bunch of grapes; behind, boy angels and a curtain.—Cat. Munich Gal.

By Pierre *Mignard*, Louvre, Paris; canvas, H 4 ft. × 3 ft. 1 in. (Vierge à la Grappe). The Virgin, seated near a table with fruit upon it, holds Jesus upon her knees on a cushion; he raises her veil and takes a grape which she gives him. Collection of Louis XIV.; was at Versailles in 1709–10.—Filhol, iv. Pl. 260; Villot, Cat. Louvre; Larousse, xv. 1029.

Madonna of the Green Cushion, Andrea Solario, Louvre

By Martin *Schongauer*, Vienna Museum; wood, H. 10 in. × 6½ in. The Virgin, seated on a wooden bench, holds in her left hand a bunch of grapes, from which she is picking one for Jesus, who stands on her lap embracing her neck; in background, Joseph with an ox and an ass. Acquired in 1806 from Böhm Collection.—Dohme (Keane), 81.

MADONNA IN THE GREEN. See *Madonna* in the Meadow.

MADONNA OF THE GREEN CUSHION (Vierge au Coussin vert), Andrea *Solario*, Louvre; wood, H. 1 ft. 9 in. × 1 ft. 6 in.; signed. Called also Vierge à l'Oreiller vert and Vierge allaitant Jésus. The Virgin, her head covered with a white veil, is giving the breast to the infant Jesus, who is lying on a green cushion upon a marble parapet. Painted in France in 1507–9 for the convent of the Cordeliers at Blois; given to Marie de Medicis, in exchange for a copy by Mosnier; passed thence to Cardinal Mazarin, then to the Duc de Mazarin, then to Prince de Carignan, from whom bought for Louis XV.; appears in 1784 in royal cabinet at Versailles. Copy in Hermitage, St. Petersburg. Engraved by Demeulemeester; C. Ulmer; M. L. Butavand; N. Lecompte.—C. & C, N. Italy, ii. 56; Mündler, 203; Villot, Cat. Louvre; Musée royal; Filhol, ix. Pl. 16; Landon, Musée, ii. Pl. 35.

MADONNA DELL' IMPANNATA (of the Sun-Shade), *Raphael*, Palazzo Pitti, Florence; wood, H. 5 ft. × 4 ft. The Virgin, standing, about to receive Jesus from arms of St. Elizabeth, who is sitting at left; behind her, a woman (Mary Magdalen ?) touches Jesus with her finger; on the right, John the Baptist, seated on a panther's skin, points to Jesus. Behind is a window with a sun-shade (impannata). Painted in Rome about 1514 for Bindo *Altoviti* of Florence; afterward an altarpiece in chapel of Duke Cosmo's palace; carried to Paris in 1799; returned in 1815. Authenticity doubted; probably mostly painted by Giulio Romano, but a drawing in Royal Collection, England, proves that the design is Raphael's Engraved by Fr. Villamena (1602); R. Guidi (1604); C. Mogalli; Crispin de Pas; Balzer (1818); E. Esquivel de Sotomayor (1825); Dissard; Bertonnier; Landon; also when in Paris by Lorichon, after design by Ingres.—Vasari, ed. Mil., iv. 351; Passavant, ii. 327; Kügler (Eastlake), ii. 374; Gruyer, Vierges de Raphael, iii 336; Gal. du Pal. Pitti, iv. Pl. 94; Lübke, Raphael, 78, 113.

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MADONNA ADORING JESUS, *Correggio*, Uffizi, Florence; canvas, H. 2 ft. 6 in. ×2 ft. The Virgin, on her kness, bending over Jesus, who lies on straw placed on a stone; background, a landscape with ruins. Painted about 1519 (?). A present from Duke of Mantua to Cosmo II. de' Medici; placed in Uffizi in 1617. Engraved by Delignon; Audran; Gregori.—Meyer, Correggio, 325, 484; Gal. de Florence, ii. Pl. 18.

MADONNA HUSHING JESUS, *Correggio*, probably the one owned by Prince Torlonia, Rome; canvas. The Virgin in the act of quieting Jesus, while St. John offers him fruit Engraved by Spiere. Copy, canvas, with variations, in Eszterhazy Collection, Pesth; another, on wood, in Hermitage, St. Petersburg.—Meyer, Correggio, 329; Waagen, Hermitage, 57.

MADONNA OF THE LADDER. See *Pietà*, Correggio.

MADONNA OF THE LEGEND. See *Madonna* della Rosa, Raphael.

MADONNA DEL LIBRO. See *Madonna* Connestabile.

MADONNA WITH LILY OF VALLEY, Hans *Holbein*, Herr Schmitter Hug, Ragatz. The Virgin, half-length, behind a balustrade, on which she holds Jesus on a cushion; in his right hand is a rosary, while his left is touching a peach held by his mother; on the balustrade, right, a vase containing lilies of the valley. Painted in Augsburg. Restored by Eigner.—Woltmann (Bunnet), Holbein, 89.

MADONNA LISA DEL GIOCONDO. See *Mona* Lisa.

MADONNA OF THE LONG NECK. See *Madonna* del Collo Lungo.

MADONNA DI LORETO. See *Holy* Family of Loreto.

MADONNA DI LUCCA, Jan van *Eyck*, Städel Gallery, Frankfort; wood, H. 1 ft. 11½ in. ×1 ft. 5½ in. The Virgin, giving the breast to Jesus, is enthroned beneath a dais, before which is spread out a rich carpet; to right, an oil-flask and a basin in a niche; to left, fruit on a window-sill. From collection of King of Netherlands for 3,000 florins. Formerly in gallery of Duke of Lucca, whence its name.—C. & C., Flemish Painters, 112; Dohme (Keane), 227; W. & W., ii. 21.

MADONNA DELLA LUCERTOLA. See *Holy* Family—del Lagarto.

MADONNA, MANCHESTER, *Michelangelo*, National Gallery, London; tempera on wood, H. 3 ft. 4½ in. ×2 ft. 6 in. The Virgin, seated, holding in her right hand an open book, on which Jesus, standing by her side, has placed his right hand; beside him stands the Infant St. John; on each side are angels, one of whom is reading from a scroll. Seven figures, two unfinished. Exhibited at British Institute in 1847 by Mrs. Bonar, who sold it Mr. Labouchère, afterwards Lord Taunton, from whose executors purchased for National Gallery in 1870 for £2,000. Manchester Exhibition, 1857. Formerly attributed to Domenico Ghirlandajo. Etched by A. François.—W. & W., ii. 590; Richter, Ital. Art in Nat. Gal., 44, 109; do., Academy (1881), 205; Springer; Black, Michael Angelo, 196.

MADONNA IN THE MEADOW (Madonna della Verdura, Jungfrau im Grünen), *Raphael*, Vienna Museum; wood, H. 3 ft. 9 in. ×2 ft. 10 in.; dated 1506. The Virgin, seated in a flower-strewn meadow, leans towards the Infant Jesus, and turning her head to the left looks at the little kneeling St. John who offers him a cross. Painted in Florence for Taddeo Taddei, whose heirs sold it in the 17th century to Archduke Ferdinand of Austria. In Palace of Innsbruck until 1663, when taken to Schloss Ambras in Tyrol; transferred in 1773 to Imperial Collection, Vienna. In good preservation. Old copy on canvas, by Carotto or Garofalo, in sacristy of S. Tommaso Cantuariense, Verona. Engraved by P. Anderloni (1810); C. Agricola (1812); C. Kotterba; M. Vogler; Steinmüller; J. Hahn.—C. & C., Raphael, i. 259; Passavant, ii. 35; Müntz, 178; Baldinucci, Notizie (Milan, 1811), vi. 229; Gruyer,

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Vierges de Raphael, iii. 130 ; Lübke, Raphael, 34, 96.

MADONNA, MEYER. See *Madonna* of Burgomaster Meyer.

MADONNA DELLA MISERICORDIA (of Mercy), Fra *Bartolommeo*, Lucca Gallery ; canvas, arched, H. 12 ft. 4 in. × 8 ft. 6 in. ; signed, dated 1515. The Virgin, robed in crimson drapery, the ends of her azure veil borne by two angels, stands on a pedestal ; her right hand is raised above her head, as if in supplication to Christ, who is visible in the clouds above, and her left points to groups of adorers around her throne. Painted for the Convent of S. Romano, Lucca ; lately removed to gallery. —Vasari, ed. Mil., iv. 192 ; Marchese, ii. 109, 144 ; C. & C., Italy, iii. 461 ; Dohme (Keane), 413.

By Fra Filippo *Lippi*, Berlin Museum. The Virgin, with many figures under her cloak, which is held up by two angels.—C. & C., Italy, ii. 349.

MADONNA OF THE NAPKIN. See *Madonna* de la Servilleta.

MADONNA DELLA NEVE (of the Snow), *Matteo* di Giovanni, S. M. della Neve, Siena ; dated 1477.

By Alessandro *Turchi*, Brera, Milan ; canvas, H. 9 ft. 10 in. × 5 ft. 7 in. The Virgin and Child seated upon clouds, surrounded by many angels ; below, Pope Liberius and several orders of Roman clergy. Formerly in S. M. della Neve, Verona.—Brera Cat.

MADONNA, NICCOLINI (della Casa Niccolini), *Raphael*, Panshanger House, near Hertford, England ; H. about 2 ft. 3 in. × 1 ft. 6 in. ; dated 1508. Virgin, seated, with Jesus on a white cushion on her knees. Painted in Florence ; described by Cinelli in 1677 ; bought of Niccolini family, Florence, by Earl Cowper when ambassador to court of Tuscany. Engraved by Perfetti (1831) ; Nic. Hoff ; G. T. Doo (1835); J. Bein (1835); G. Scharf.—C. & C., Raphael, i. 357 ; Passavant, ii. 65 ; Müntz, 174 ; Cinelli, Bellezze di Firenze, 409 ; Thoré, Trésors d'Art exposés à Manchester en 1857, 57 ; Gruyer, Vierges de Raphael, iii. 65 ; Lübke, Raphael, 33, 100.

MADONNA, NOVAR. See *Madonna* dei Candelabri.

MADONNA OF THE OAK. See *Holy* Family—del Lagarto.

MADONNA, ORLEANS (Vierge de la Maison d'Orléans), *Raphael*, Château de Chantilly, France ; wood, H. 11½ in. × 8½ in. The Virgin, seated on a cushioned chair with one foot on a stool, bends over Jesus seated in her lap ; he grasps the hem

Orleans Madonna, Raphael, Château de Chantilly, France.

of her dress with both hands, and looks towards the spectator. In the background, a shelf on which are earthen vessels and a straw-plaited flask. These accessories are attributed by some to David Teniers. Probably painted in Urbino (1506 ?) for Duke Guidobaldo I.; disappeared at the breaking up of the ducal establishment in 1631 ; owned by Duc d'Orléans, brother of Louis XIV.; passed in 1701, by inheritance, to the collection of the regent, Duc d'Orléans ; sold in London in 1798 to Mr. Hibbert for £500 ; bought at Hibbert sale (1829) for

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£300 by Mr. Nieuwenhuys, of Brussels, who sold it in 1831 to M. Delahante; afterwards in the Aguado Collection, Paris, on the sale of which, in 1843, bought by M. Delessert, Paris, for 27,250 francs; bought at Delessert sale in 1869 for 150,000 francs for Duc d'Aumale, then living at Orleans House, Twickenham; returned to France, and exhibited in 1874 in Palace Bourbon, Paris, with other pictures of the duke's collection, and finally placed at Chantilly. It is in perfect preservation. Engraved by C. du Flos; H. Dupont; J. J. Huber; Landon; J. P. Seiter; B. Höfel; E. Forster (1838); F. Gaillard (1869).—Vasari, ed. Mil., iv. 322; Passavant, ii. 45; Müntz, 171; C. & C., Raphael, i. 283; Gaz. des Beaux Arts (1869), i. 106, 322; (1876), xiii. 209; (1878), xviii. 209; Paillard, Petite Madone d'Orléans (Paris, 1878); Cab. Crozat, i. Pl. 24; Gruyer, Vierges de Raphael, iii. 53; Lübke, Raphael, 33, 98; New York Evening Post, March, 1886.

MADONNA, OTTOBON, Giovanni Antonio *Pordenone*, Venice Academy; canvas, H. 8 ft. 8 in. × 9 ft. 6 in. The Virgin, her mantle held up by angels, is on a pedestal, with two saints at her sides; in a gallery fronting the pedestal is a monk in prayer, and seven members of the family of Ottobon kneel and stand. Painted about 1525 for Ottobon family at Pordenone; bought in Rome by Canova, and placed in his chapel at Possagno, whence acquired for academy by exchange.—C. & C., N. Italy, ii. 265; Zanotto, Pinac. Ven.

MADONNA, PAELE. See *Madonna* of Canon van der Paele.

MADONNA, PANSHANGER. See *Madonna*, Niccolini; *Madonna*, Cowper.

MADONNA WITH THE PARTRIDGES, See *Repose* in Egypt, Anton Van Dyck, Hermitage.

MADONNA DEL PASSEGGIO (of the Promenade), *Raphael*, Bridgewater House, London; wood, transferred to canvas, H. 2 ft. 9 in. × 1 ft. 11 in. The Virgin, standing in a field, clasping the arm of Jesus, who stands in front of her; beside them, St. John with the cross, with his face close to that of Jesus; at right, St. Joseph behind a bush. Painted for Duke of Urbino, who gave it to the King of Spain; he sent it to Gustavus Adolphus of Sweden, whence it passed to Queen Christina and the Orléans Gallery; bought in 1798 by Duke of Bridgewater for £3,000. Considered a copy, by Giovanni Francesco Penni, of the original, which is lost. Many other copies. Engraved by Anderlo-

Madonna del Passeggio, Raphael, Bridgewater House, London.

ni; N. de Larmessin; J. Pesne; H. Guttenberg; A. Legrand; J. Head and S. Middiman; Tomkins; Landon.—Cab. Crozat, i. Pl. 20; Gruyer, Vierges de Raphael, iii. 377; Passavant, ii. 331; Lübke, Raphael, 78, 114; Klas. der Malerei, i. Pl. 32; Waagen, Treasures, ii. 28, 403; Réveil, vii. 487.

MADONNA OF THE PEOPLE. See *Madonna* del Popolo.

MADONNA DEL PESCE (Virgen del Pez, of the Fish), *Raphael*, Madrid Museum; wood, transferred (1815) to canvas, H. 6 ft.

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1 in. × 5 ft. 3 in. The Virgin, on a throne, holding Jesus, who is half rising from her knees; at left, Angel Raphael presents young Tobias, who holds in his hand the miraculous fish which has restored his father's sight; on right, St. Jerome reading. Painted in Rome about 1514 for S. Domenico, Naples; removed, in spite of the resistance of the monks, in 1638, by the Duke of Medina de las Torres, then Spanish viceroy of Naples, who took it to Spain in 1644. In 1656 became property of Philip IV., and

Madonna del Pesce, Raphael, Madrid Museum.

placed in Escorial; carried in 1813 to Paris, where transferred to canvas by M. Bonnemaison; restored to Spain in 1822. Engraved by Fr. Selma (1782); Bartolozzi; Boucher-Desnoyers (1822); F. Lignon (1822); P. Perée (1852); J. M. Enzig-Muller; Steinla (1856).—Passavant, ii. 124; Müntz, 381; Vasari, ed. Mil., iv. 348; Gruyer, Vierges de Raphael, iii. 533; Springer, 214; Madrazo, 184; Lübke, Raphael. 56, 107.

MADONNA DI PESCIA. See *Madonna* del Baldacchino.

MADONNA DELLA PIETÀ, *Guido* Reni, Bologna Gallery; canvas, H. 20 ft. 10 in. × 10 ft. 5 in. Above, the Virgin, between two angels, standing, laments over the dead body of Christ, which is stretched on a bier covered with a yellow drapery; below, San Carlo Borromeo with a crucifix, St. Proculus in armour, St. Francis, St. Petronius kneeling, and St. Dominick; beneath them, city of Bologna, in relief, and at sides four boy angels. Painted by order of Senate of Bologna, and placed in S. M. della Pietà; carried to Paris in 1796; returned in 1815. Admirable in drawing and colour, this picture is regarded as Guido's masterpiece. Engraved by Trabalesi; F. Rosaspina.—Pinac. di Bologna, Pl. 23; Lavice, 14.

MADONNA DEL PILASTRO (of the Pilaster), *Garofalo*, Ferrara Gallery; wood, H. 9 ft. 2. in. × 5 ft. 9 in. The Virgin and Child enthroned on a pilaster, attended by SS. Jerome, John Baptist, Francis of Assisi, and Anthony of Padua; with a portrait of a lady of the Trotti family, the donors. Formerly in S. Francesco, Ferrara.—Cat. Ferrara Gal.

MADONNA WITH THE PINK, *Raphael*, no original known. Virgin giving a pink to Jesus, who is seated in her lap. Many copies by Raphael's subordinates exist, the best of which is in the collection of Count Luigi Spada, Lucca. Others at Alnwick, Leipsic, Rome, Urbino, Stockholm, Basle, Geneva, and Wurzburg. Engraved by J. Boulanger; J. Wolff; De Poilly; J. Convay; Povelato (1780); Duthé; Gio. Farrugia (1829); Lehman and Chevron (1852). —Passavant, ii. 63; C. & C., Raphael, i. 343; Gruyer, Vierges de Raphael, iii. 60; Lübke, Raphael, 35, 99.

MADONNA DEL POPOLO (of the People), Federigo *Barocci*, Uffizi, Florence; wood, figures life-size, signed, dated 1579. The Virgin interceding with Christ to give his blessing to several gentlemen who are bestowing alms upon the poor. Painted for the parish church at Arezzo, whence removed to Uffizi in 1787.—Bellori, Vita dei Pittori, 105.

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MADONNA DEL POZZO (of the Well), *Raphael* (?), Tribune of the Uffizi, Florence. The Virgin, seated, with arm about Jesus, who stands in her lap; he turns his head towards St. John, who stands holding the cross and a scroll inscribed Ecce Agnus Dei; background, landscape with ruins of a castle and figures about a well. Attributed by Lermolieff to Bugiardini or Francia Bigio.—Molini, Gal. di Firenze, i. 89; Soc. ed. and Paris, Gal. di Firenze, Pl. 47; Lermolieff, 386.

MADONNA AND PRIESTS, *Murillo*, Pesth Gallery, figures life-size. The Virgin, seated on clouds, supports Jesus, who, standing on clouds, takes bread from a basket held by an angel and gives it to three aged priests seen at half-length below; above, seven heads. Painted in 1678 for refectory of Hospital de los Venerables Sacerdotes; carried off by Marshal Soult and passed to Prince Eszterhazy, whose gallery was sold in 1870 to the kingdom of Hungary. Copies: Cadiz Museum; Hospital de la Sangre, Seville; Dean Lopez Cepero. Engraved by J. Ballin; J. Axmann; etched by C. Rauscher; lithographed by Folger.—C. Bermudez, ii. 53; Carta, 94; Ponz, Viage, ix. 124; Curtis, 163.

MADONNA DELLA QUERCIA. See *Holy* Family—del Lagarto.

MADONNA OF THE RABBIT. See *Madonna* del Coniglio.

MADONNA DI REGGIO. See *Notte*, La.

MADONNA, RIPALDA. See *Madonna* of St. Anthony of Padua.

MADONNA DEL RIPOSO (of the Rest), *Garofalo*, Ferrara Gallery; wood, H. 7 ft. 10 in. × 5 ft. 2 in. The Virgin seated on the ground, with Jesus beside her, with St. Joseph near by sleeping, and beside him a kneeling figure, Leonello del Pero, in adoration; above, a glory of angels; background, architecture and landscape. Painted in 1525 for the Cappella del Pero in S. Francesco, Ferrara.—Cat. Ferrara Gal.; Vasari, ed. Mil., vi. 524.

MADONNA OF THE ROCKS (Madonna delle Rocce, Vierge aux Rochers), Leonardo da *Vinci*, Louvre; wood, transferred to canvas, H. 6 ft. 6 in. × 4 ft. Jesus, seated, and sustained by an angel, is giving his blessing to the Infant St. John, who is presented by the Virgin; background, a grotto, with rocks piled fantastically. From collection of Francis I.; said to have belonged formerly to Marquis de Sourdis. Authenticity disputed, some claiming that it is a copy by Leonardo's scholars of the original in the National Gallery, London. Copy in Nantes Museum. Engraved by Boucher-Desnoyers.—Vasari, ed. Mil., iv. 59; Clément, 181, 363; Rigollot, Hist. des Arts, etc., 229; Richter, Leonardo, 100; Heaton, Leonardo, 69, 228.

By Leonardo da *Vinci*, National Gallery, London; wood, arched top, H. 6 ft. × 3 ft. 9

Madonna of the Rocks, Leonardo da Vinci, National Gallery, London.

in. Composition same as preceding. Painted, according to Lomazzo, for the Chapel of the Concezione, S. Francesco, Milan; sold

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in 1796 to Gavin Hamilton for 30 ducats, it being supposed to be a copy; afterwards in collection of Earl of Suffolk, of whom bought for National Gallery in 1880 for £9,000. Thought by English critics to be the original of the picture in the Louvre, but Richter considers it a copy.—Lomazzo, Trattato, ii. 171; Art Journal (1881), 30; (1884), 113; Waagen, Treasures, iii. 168; Richter, Leonardo, 99; Ital. Art. in Nat. Gal., 101; Heaton, Leonardo, 228.

MADONNA, ROGERS, *Raphael*, Mrs. R. J. Mackintosh, London; wood, H. 2 ft. 8 in. × 2 ft. 1 in. The Virgin sitting behind a parapet on which Jesus stands; he has his arms around her neck, and she supports him with one arm while the other clasps one of his feet. Painted in Rome about 1511. In Orleans Gallery; sold for 150 guineas to Mr. Willet; passed to Henry Hope and to Samuel Rogers, the poet; sold in 1856 to R. J. Mackintosh. Copies in Bergamo, Pesth, and Rome. Study for the heads in British Museum. Engraved by J. C. Flipart, and others.—Cab. Crozat, i. Pl. 22; Waagen, Treasures, ii. 76, 194; Gruyer, Vierges de Raphael, iii. 91; Passavant, ii. 120; Müntz, 377.

MADONNA DELLA RONDINE (of the Swallow), Carlo *Crivelli*, National Gallery, London; wood, tempera, 4 ft. 11 in. × 3 ft. 6 in. The Virgin and Child enthroned, with SS. Jerome and Sebastian. Enriched with fruit and flowers, and with a swallow. In a predella below are: St. Catherine; St. Jerome in Wilderness; Nativity; Martyrdom of St. Sebastian; St. George and Dragon. Painted after 1490. Formerly in Church of Franciscans, Matelica; acquired in 1862 from Count L. de Sanctis, Matelica.—Cat. Nat. Gal.; Richter, Italian Art in Nat. Gal., 83, 108.

MADONNA DELLA RONDINELLA (of the Swallow), *Guercino*, Palazzo Pitti, Florence; canvas, H. 3 ft. 10 in × 4 ft. 7 in. The Virgin, seated in clouds, turns her head mournfully towards an angel, who presents her a rose; Jesus, in her lap, holds a swallow on his finger. The group of Virgin and Child is identical with that in the upper part of St. *William* taking the Monastic Habit, in the Bologna Gallery, excepting that in the latter picture Jesus has in his hand a cross instead of a swallow. Engraved by Bonafede.—Gal. du Pal. Pitti, ii. Pl. 17.

MADONNA DELLA ROSA (of the Rose), *Parmigianino*, Dresden Gallery; wood, H. 4 ft. × 3 ft. 2 in. The Infant Jesus reclining and resting one hand upon the globe of the earth, holds in the other a rose apparently just received from the Virgin. Painted, according to Vasari, for Pietro Aretino, the poet, but presented to Clement VII. on his visit to Bologna (1529) to crown Charles V.; afterwards in hands of Zani family of that city. Affò says it was originally a Venus and Cupid, and thinks it was sold to Zani. It was bought in Rome in 1752 by Crespi of the prelate Dion. Zani for Augustus III., King of Poland, for 5,000 scudi. Engraved by G. C. Venenti; Dom. Pellegrini.—Vasari, ed. Mil., v. 228; Affò, Vita . . . Parmigianino, 71; Ch. Blanc, École lombarde, Parmigianino; Gal. roy. de Dresde, ii. Pl. 3.

By *Raphael*, Madrid Museum; wood, transferred to canvas, H. 3 ft. 8 in. × 3 ft. (Virgen de la Rosa). The Virgin, seated, with Jesus on her knees, with John Baptist, at left, offering a scroll inscribed Ecce Agnus Dei; behind, St. Joseph, in contemplation. Painted about 1517; placed by Philip IV. in Escorial. Sometimes called Holy Family of the Legend; but more commonly as above, because a rose was painted in the lower part when the picture was restored (about 1852). Many copies, with variations. Engraved by Forster; Sirain. — Gruyer, Vierges de Raphael, iii. 372; Passavant, ii. 533; Lübke, Raphael, 79, 115; Madrazo, 193.

By *Sassoferrato*, Turin Gallery; canvas, H. 2 ft. 4 in. × 1 ft. 11 in. The Virgin, seated, half-length, in front of a curtain in a landscape, with Jesus lying in her lap;

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she holds a rose in her left hand. Engraved by Lasinio, Jr.—Gal. di Torino, i. Pl. 22.

By Spinello *Spinelli*, Arezzo. The Virgin behind a parapet on which stands Jesus, whom she supports with both hands; background covered with a rosebush with numerous blossoms. Called also Madonna del Duomo. Painted for the now destroyed Church of St. Stefano, Arezzo; removed to a little church in the Via delle Derelitte, where it now is. —Vasari, ed. Mil., i. 685; Gaz. des B. Arts (1874), ix. 114.

By Leonardo da *Vinci*. See *Gallerani*.

MADONNA DEL ROSARIO (of the Rosary), Michelangelo da *Caravaggio*, Vienna Museum; figures more than life-size. Virgin enthroned; SS. Dominick and Peter Martyr distributing crowns of roses to people. Van Dyck is said by Rosa (Pictures of Vienna Gal., 1796, i. 108) to have painted in the head of the donor.

By *Domenichino*, Bologna Gallery; canvas, H. 14 ft. 8 in. × 8 ft. 9 in. Called also Il Rosario. The Virgin, seated in clouds in a glory of cherubs' heads, supporting the Child, who stands beside her scattering roses on those who invoke his mother's aid. She is surrounded by angels, in three groups, symbolical of the fifteen mysteries of the rosary: 1st group, at left, the five Joyful Mysteries—Annunciation, Visitation, Nativity, Purification, Christ found in the Temple; 2d group, at right, the five Dolorous Mysteries—Christ in the Garden, Flagellation, Crown of Thorns, Procession to Calvary, Crucifixion; 3d group, top, the five Glorious Mysteries—Resurrection, Ascension, Descent of Holy Ghost, Assumption, Coronation. At the left, kneeling on a cloud, is

Madonna del Rosario, Domenichino, Bologna Gallery.

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St. Dominick, who instituted the rosary in its present form, interceding with the Virgin; below, a pope (Leo X.) praying, with an old man bearing his tiara behind him, two children playing with a rosary, and other figures symbolical of the persecutions of the blessed who invoke the Virgin rosary in hand. Painted by order of the Cardinal Aguechi about 1637 for the Cappella Ratta in S. Giovanni in Monte, Bologna; carried to Paris in 1796; returned in 1815. Engraved by Gh. Audran; F. Rosaspina; C. Normand (outline).—Malvasia, ii. 227; Landon, Musée, xi. 1; Pinac. di Bologna, Pl. 33; Lavice, 19; Viardot, Musée d'Italie, 106.

By *Murillo*, Dulwich Gallery, England; canvas, H. 6 ft. 5 in. × 4 ft. 2 in. The Virgin, seated on clouds, with Jesus on her knee; he holds in both hands a rosary, which the Virgin also holds with her right hand in his lap; beneath, four cherubs. Brought from Spain in 1790 by the English ambassador, Mr. Fitzherbert, afterwards Lord St. Helens. Engraved by Groser; W. Say; R. Graves; in part, by J. Somerville, R. Graves, J. Rogers, A. Feart, H. B. Hall, Lecouturier, Cottrel; several lithographs. Picture repainted in many parts.—Curtis, 149; Passavant, Tour in England, i. 64; Richter, Dulwich Cat.

By *Murillo*, Palazzo Pitti, Florence; canvas, H. 5 ft. 5 in. × 3 ft. 7 in. The Virgin, seated on a stone bench, with Jesus on her lap holding a rosary with both hands; she also holds it with her right hand. Purchased by Ferdinand III. from painter Fedele Acciaj, who had it from a Roman dealer, Cartoni, for 900 scudi. Engraved by P. Mancion.—Curtis, 151; Gal. du Pal. Pitti.

By *Murillo*, Madrid Museum; canvas, H. 5 ft. 4 in. × 3 ft. 7 in. The Virgin, wearing a yellow veil which falls to her waist, sits on a stone bench embracing Jesus, who stands naked, one foot on the bench, the other on her lap; both hold a rosary with their right hands. Second manner. From the Escorial, collection of Charles III. Etched by B. Maura. Repetition, without rosary, Sir Richard Wallace, Bart., London; engraved by E. Boix.—Curtis, 152, 154; Madrazo, 477.

By *Sassoferrato*, S. Sabina, Rome. The Virgin and Child, with SS. Dominick and Catherine of Siena. One of the painter's best works.

MADONNA WITH ROSARY, *Murillo*, Sir William Eden, Bart., Windlestone House, Durham, England; canvas, H. 5 ft. 5 in. × 3 ft. 6 in. The Virgin, full-length, seated, with the Child in her lap; both hold the rosary. Formerly in Convent of Shod Carmelites, Seville; bought from Julian Williams in 1834.—C. Bermudez, Carta, 98; Curtis, 252; Athenæum, Aug. 18, 1877.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, figure three-quarters length, life-size. The Virgin, red dress, seated on a bench holding the Child, who stands with right foot on bench, left foot in her lap; both hold the rosary with their right hands. Sold at Hope sale (1849), £609.—Curtis, 152.

By *Murillo*, Louvre; canvas, H. 5 ft. 6 in. × 4 ft. 1 in. (Vierge au Chapelet). The Virgin, seated on a stone bench, with the Child on her lap playing with a rosary. Probably an early work. Randon de Boissy sale (1777); Comte de Voudreuil sale (1784), to Louis XVI., 9,001 livres. Engraved by Henriquez; J. Ballin; lithographed by M. Lavigne; Ch. Vallet; Weber.—Curtis, 151; Musée français; Landon, Musée, xvi. 65.

MADONNA OF THE ROSE. See *Madonna* della Rosa.

MADONNA OF THE ROSE ARBOUR (Rosenlaube), *Meister* Stephan, Cologne Museum. The Virgin, crowned, seated with Jesus in her lap in front of a rose-hedge, under which are angels; in foreground, two angels on each side playing musical instruments; above, God the Father with the Dove. Probably his earliest extant work.—W. & W., ii. 89; Kugler (Crowe), i. 126; Förster, ii.

MADONNA IN THE ROSE HEDGE (in der Rosenhecke), Francesco *Francia*,

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Munich Gallery. The Virgin, with hands crossed on her breast, standing within a hedge over which roses are trained, looking down at Jesus, who lies on a cloth spread on the ground at her feet; background, a landscape.—W. & W., ii. 316.

MADONNA OF THE ROSE HEDGE (am Rosenhaag), Martin *Schongauer*, St. Martin's, Colmar; H. 7 ft. × 3 ft. 10 in. The Virgin, with Jesus in her lap, seated on a grass-bank in a bower of roses, among which birds are nestling; above, two angels suspending a crown over her head. His most important picture.—W. & W., ii. 106; Dohme (Keane), 80; Kugler (Crowe), i. 137; Kunstblatt, Aug. 25, 1846; Gontzwiller, Musée de Colmar, 36; Förster, ii.

MADONNA WITH ROSES, *Titian*, Uffizi, Florence; wood, half-length, a little less than life-size. The Virgin, seated, with Jesus in her lap; he stoops to take the roses which St. John offers him; at one side, St. Anthony, white-haired and bearded, leans on his staff. Painted about 1508.—C. & C., Titian, i. 108.

MADONNA DE' RUCELLAI, *Cimabue*, S M. Novella, Florence; wood, gabled, H. 13 ft. 7 in. × 8 ft. 11 in. The Virgin, with Jesus on her lap, sitting on a chair which is borne by six angels kneeling, three on each side, one above another; frame ornamented with 30 small medallions with heads of saints. Painted about 1267 for the Cappella de' Rucellai, in S. M. Novella. It was the largest altarpiece ever painted, in its time, and was so much admired that it was carried to the church in a festive procession of people and trumpeters. In this picture the faces have a softer expression than we see in the given Byzantine madonnas; the Child is not lifeless, and the adoring angels are devotional. There is also a decided advance in drawing and colour over Greek examples; stippling is practised instead of shading by lines, and there are blending half-tones instead of a sharp contrast between extremes of light and shade. From this picture the Florentine school dates its advance, and it is therefore of great interest.—Vasari, ed. Mil., i. 254; C. & C., Italy, i. 203; Riepenhausen, Gesch. der Malerei, i. 7; D'Agincourt, Peinture, Pl. 108; Etruria Pittrice, i. Pl. 8; Réveil, xiv. 961.

Madonna de' Rucellai, Cimabue, S. M. Novella, Florence.

MADONNA DEL SACCO (of the Sack), Andrea del *Sarto*, SS. Annunziata de' Servi, Florence; fresco, in a lunette over a door in the cloisters; dated 1525. The Virgin, seated, with Jesus in her arms; beside her, St. Joseph, leaning on a sack, reading from a book. Painted for a lady who had it ex-

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ecuted in commutation of a vow. Vasari says that for drawing, grace, and beauty of colour, for liveliness and relief, no artist had ever done the like. Now much deteri-

Madonna del Sacco, Andrea del Sarto, SS. Annunziata de' Servi, Florence.

orated. Engraved by Zuccherelli; Chiari; R. Morghen; Lazzarini.—Vasari, ed. Mil., v. 45; C. & C., Italy, iii. 572; Klas. der Malerei, i. Pl. 29; Ch. Blanc, École florentine; Dohme, 2iii. 2; do. (Keane), 438; Réveil, ix. 619.

MADONNA WITH ST. ANNA, Leonardo da *Vinci*, Louvre; wood, H. 5 ft. 6 in. × 4 ft. 3 in. The Virgin, seated on St. Anna's knees, leans forward to take Jesus, who is caressing a lamb; background, a mountainous country. Said to have been bought by Francis I., who had it hung in his oratory. If so, it found its way back to Italy, for it was purchased there in 1629 by Cardinal Richelieu, after whose death it passed into collection of Louis XIV. Though its authenticity has been doubted, it is unhesitatingly affirmed by some of the best judges. A copy, attributed to Salai, formerly in S. Celso, Milan, now in Leuchtenberg Gallery, Munich; another in Brera, Milan, with varied background, attributed to Bernardino Luini; a third in Uffizi, Florence, attributed to Salai. Cartoon, differing in composition, in Royal Academy, London. Engraved by Laugier; G. Cantini.—Vasari, ed. Mil., iv. 58; Musée français, i. Part 3; Villot, Cat. Louvre; Landon, Musée, x. Pl. 58; Clement, 217, 374; Rigollot, Hist. des Arts, etc., 268; Richter, Leonardo, 100; Münd-ler, Essai, 113; Ch. Blanc, École florentine; Heaton, Leonardo, 84, 230; Kugler (Eastlake), ii. 360; A. Marks, St. Anne of L. da V. (London, 1883, reprinted from Transactions of R. Soc. of Literature); Réveil, vi. 367.

MADONNA OF ST. ANTHONY OF PADUA, *Raphael*, ex-King Francis II. of Naples; wood, in two parts, main panel 5 ft. 8 in. sq., lunette 2 ft. 6 in. high. Virgin enthroned, under a canopy, with Jesus seated on her knee; beside them kneels St. John; on the sides, to the right St. Margaret and St. Paul, to the left St. Catherine and St. Peter. In the lunette, the Heavenly Father,

Madonna with St. Anna, Leonardo da Vinci, Louvre.

with two seraphs behind and a winged angel on each hand. Painted in Perugia in 1504–5 as an altarpiece for Convent of St. Anthony of Padua; sold in 1677 to Count Antonio Bigazzini, of Perugia, for 2,000 scudi; transferred soon after to the

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Colonna family, Rome, who sold it in 1802 to the King of Naples. On the expulsion of the Bourbons (1860) it fell into the hands of the Duke de Ripalda, who sent it to Madrid. In 1869 sent to Paris, and offered to French Government for 1,000,000 francs; exhibited in Louvre in February, 1870, when war with Germany ended the negotiations; packed in a box during siege of Paris, and sent in June, 1871, to London, where it was offered for sale at £40,000. Remained in the storeroom of the National Gallery, London, until death of Duke de Ripalda (1883), who bequeathed it to ex-King Francis II. of Naples. Engraved by T. A. Juvara. The five panels which once formed the predella of this picture were sold in 1663 to Queen Christina of Sweden, for 600 scudi, and passed thence to the Orléans Collection. They are now scattered as follows: Christ's Agony on the Mount, Lady Burdett-Coutts, London; Christ on Road to Golgotha (Leigh Court sale, 1884, 520 guineas), Lord Windsor; Pietà, Mr. M. H. Dawson, London; St. Francis of Assisi, and St. Anthony of Padua, Dulwich Gallery.—Vasari, ed. Mil., iv. 324; C. & C., Raphael, i. 218; Passavant, ii. 25; Müntz, 205; Giornale di Erud. Tosc., iii. 305; Gaz. des Beaux Arts, xvi. (1877) 259; Art Journal (1872), 28, 94; Gruyer, Vierges de Raphael, iii. 461.

MADONNA WITH ST. BRIDGET, *Titian*, Madrid Museum; wood, H. 2 ft. 10 in. × 4 ft. 3 in. The Virgin, seated, with Jesus in her lap; he bends forward to take the flowers which St. Bridget offers in a basin, but turns his face inquiringly towards his mother; saint in armour at left, supposed to be St. Hulfus, husband of St. Bridget, but may be portrait of a donor. Painted about 1508; originally in the Escorial; still wrongly catalogued as by Giorgione. Copy at Hampton Court, not by Titian.—C. & C., Titian, i. 110.

MADONNA WITH ST. CATHERINE, Anton van *Dyck*, Grosvenor House, London; canvas, H. 3 ft. 8 in. × 3 ft.; figures seen to knees. The Virgin, seated under a tree, gazing upon the Child in her lap, who is worshipped by St. Catherine kneeling, and with her hands crossed holding a palm. From collection of W. A. Ellis. Engraved by Blooteling; Bolswert; Guzzi; Ragot.—Waagen, Treasures, ii. 165; Guiffrey, 245; Smith, iii. 3; Head, Van Dyck, 34.

By *Tintoretto*, Dresden Gallery; canvas, H. 3 ft. 4 in. × 5 ft. The Virgin and Jesus with St. Catherine; in front, a Venetian admiral kneeling. From the reserved pictures in 1853. Restored by Schirmer.

MADONNA OF ST. DOMINICK, Lorenzo *Lotto*, S. Domenico, Recanati; wood, middle panel 7 ft. 4 in. × 3 ft. 5 in.; dated 1508. The Virgin, enthroned under a panelled arch, and attended by SS. Urban and Gregory, holds the Child in benediction, while two seraphs play the viol and rebec on the throne steps; to the left, St. Dominick bends in devotion before accepting the dress of his order presented by an angel; on sides, SS. Thomas Aquinas and Flavian and Peter Martyr and Vitale. Painted in Venice; sent to Recanati about 1525.—C. & C., N. Italy, ii. 498; Vasari, ed. Mil., v. 250; Ricci, Mem. dell' Arte, etc., della Marca d' Ancona, ii. 92.

MADONNA OF ST. FRANCIS, *Correggio*, Dresden Gallery; wood, H. 9 ft. 8 in. × 7 ft. 10 in.; signed. The Virgin, with Jesus on her lap, sits on an elevated throne under a vaulted canopy; above her head is a glory and a ring of angels' heads, and on each side two angels float in space; on one side of the throne are SS. Francis and Anthony of Padua, and on the other SS. John Baptist and Catherine. Painted in 1514–15 for Francescans at Correggio; afterwards in Modena Gallery; bought about 1745 from Duke Francesco di Este-Modena by Augustus III., Elector of Saxony and King of Poland. Restored by Palmaroli in 1827. Engraved by Mitelli; Fessard; Lutz; Levy.—Meyer, Correggio, 304, 478; Künst. Lex., i. 428; Gal. Roy. de Dresde, i. Pl. 1; Landon, Œuvres, viii. Pl. 19; Kugler (Eastlake), ii. 499.

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MADONNA AND ST. FRANCIS, *Guido* Reni, Hermitage, St. Petersburg. The saint, kneeling, with his hands crossed on his breast, adores the Infant Jesus who stands on his mother's knees; above them, a violet-coloured drapery held up by three angels. Formerly at Malmaison.

MADONNA OF ST. GEORGE, *Correggio*, Dresden Gallery; wood, H. 10 ft. 1 in. × 6 ft. 8 in. The Virgin, with Jesus on her lap, enthroned in a chapel, through the arch

Madonna of St. George, Correggio, Dresden Gallery.

of which is seen a landscape; below, on one side, St. George in armour, with his foot on the dragon's head, and behind him St. Peter Martyr; on the other side, St. John Baptist, and behind him St. Geminianus receiving the model of the church from an angel; cherubs in foreground. Painted for brotherhood of S. Pietro Martire, Modena, and placed in their church about 1530–32; came in 1649 into possession of Francesco I. of Modena, whence passed to Dresden Gallery in 1745–46. Copy by Cesare Aretusi in S. Barnaba, Mantua. Engraved by Bertelli, Giovannini of Bologna (1699), and by Beauvais. Restored by Hartmann, and Schirmer (1858).—Meyer, Correggio, 315, 479; Gal. Roy. de Dresde, i. Pl. 2; Landon, Œuvres, viii. Pl. 24; Kugler (Eastlake), ii. 504; Hübner, Dresden Gal., i. 9; Réveil, ix. 601.

By Giacomo *Francia*, Bologna Gallery; wood, H. 8 ft 1 in. × 4 ft. 11 in.; signed, dated 1526. The Virgin, seated, holding Jesus, who reaches for the reed cross held by the kneeling St. John; at right, St. George, in full armour, holding his banner by the staff; at left, St. Sebastian tied to a tree and pierced with arrows; behind, SS. Francis and Bernard kneeling; above, three angels with palms and flowers. Formerly in the suppressed Church of S. Francesco, Bologna. Engraved by G. Rosaspina.—Pinac. di Bologna, Pl. 34; Lanzi, iii. 20.

MADONNA OF ST. JEROME. See *Giorno*, II.

MADONNA WITH ST. JOHN, Anton van *Dyck*, Munich Gallery; wood, H. 4 ft. 7 in. × 3 ft. 7 in. The Virgin, half-length, standing, holds Jesus standing on an architectural fragment; at left, St. John, half-length, offers a scroll.—Munich Gal., Pl. 55; Eastlake, Notes, 68.

By *Giulio* Romano, Louvre; wood, H. 11 in. × 10 in. The Virgin, seated, with Jesus in her arms; behind, to right, Infant St. John, with reed cross, pointing with left hand to Jesus. Supposed to have been painted for Cardinal Gonzaga.—Filhol, v. 355; Landon, vi. Pl. 7; Villot, Cat. Louvre.

By *Guido* Reni, Louvre; copper, H. 10 in. × 8 in. The Virgin, seated, holds on her knees the Infant Jesus, who blesses the young St. John embracing his feet; at right, in window, a vase of flowers. Collection of Louis XIV. Many old and well-executed copies. Engraved by Vallet; Bloemaert; Lochon.—Filhol, i. Pl. 62; Landon, Musée, vi. Pl. 53.

By *Guido* Reni, Uffizi, Florence; copper. The Virgin (half-figure) near Jesus (seated

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on two cushions), one of whose feet St. John kisses. Original sketch also in Uffizi.—Molini, Gal. di Firenze, ii. 84; Soc. Ed., Gal. di Firenze, Pl. 117; Lavice, 47.

By Bernardino *Luini*, Uffizi, Florence; wood. The Virgin, kneeling; at left, Infant Jesus; at right, St. John Baptist playing with a lamb.—Soc. Ed. and Paris, Gal. di Firenze, Pl. 39.

By Pietro *Perugino*, National Gallery, London; wood, tempera, H. 2 ft. 2½ in. × 1 ft. 5½ in. Bought by the late Mr. Beckford at Perugia, and of him for the National Gallery in 1841 for £800. Has been attributed to Lo Spagna, though signed by Perugino. An unimportant though original work.—Richter, Ital. Art in Nat. Gal., 52, 105.

By Andrea *Solario*, Leuchtenberg Gallery, St. Petersburg; wood, H. 1 ft. 6 in. × 10⅝ in. The Virgin holds Jesus in the crenellated opening of a parapet, behind which the Baptist stands with a reed cross and fruits; Jesus holds a bird with a string. Painted about 1515. A forged signature on this panel has led to much controversy.—C. & C., N. Italy, ii. 60; Moschini, Mem. della Vita di And. Solario (Florence, 1832); Kunstblatt (1832), No. 38.

MADONNA DI S. LUCA (of St. Luke), attributed to *Raphael*, Accademia di S. Luca, Rome; wood. St. Luke, kneeling on a footstool before an easel, painting the Virgin, with the Child in her arms, who appears beside it sustained by clouds; behind the saint, an ox lying down and a youth standing, supposed to be Raphael himself. Probably by Timoteo Viti (C. & C.) or Francesco Penni (Gruyer). Formerly in S. Martino, Rome, where is now a copy by Ant. Grammatica. Engraved by J Langlois; M. Piccioni.—C. & C, N. Italy, i 581; Müntz, 511; Gruyer, Vierges de Raphael, iii. 570; Jameson, Sacred and Leg. Art, i. 566.

MADONNA WITH ST. MARGARET, *Parmigianino*, Bologna Gallery: wood, H. 6 ft. 5 in. × 4 ft. 7 in. The Virgin, seated under a tree, presents Jesus to St Margaret, who is kneeling with the head of the dragon beside her; behind, at left, St. Augustine; at right, an angel and St. Jerome. Formerly in S. Margherita, Bologna; carried to Paris in 1796; returned in 1815. Small replica in Louvre, where St. Augustine is called St. Benedict. Engraved by G. Ant. Belmondo; G. Trabalesi; F. Rosaspina; F. Bonassone.—Pinac. di Bologna, Pl. 18; Musée français, i.; Landon, Musée, v. Pl. 29; Villot, Cat. Louvre; Réveil, vii. 494.

Madonna with St. Margaret, Parmigianino, Bologna Gallery.

MADONNA OF ST. MATTHEW, Annibale *Carracci*, Dresden Gallery; canvas, H. 13 ft. 7 in. × 9 ft.; signed, dated 1588. The Virgin, with Jesus on her knees, enthroned at right between two pillars, from which two angels are drawing back curtains; at right, St. Matthew, standing, with tablet, pen, and inkhorn in hand; at left, St. John Baptist pointing to the Child, whose foot a monk is kissing; in front, an angel reclining; and above, in clouds, three boy angels.

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Painted for S. Prospero, Reggio; afterwards in Gallery of Modena, thence to Dresden.

Madonna of St. Matthew, Annibale Carracci, Dresden Gallery.

Engraved by J. M. Mitelli; N. Dupuis.—Gal. Roy. de Dresde, i. Pl. 20; Réveil, viii. 512.

MADONNA DI SAN NICCOLÒ, *Titian*, Vatican; wood, formerly arched at top, but squared in time of Pius VII.; H. 13 ft. × 8 ft. 8 in.; signed. The Virgin on a dome of cloud with Jesus in her lap; both bend and look downwards at a group of six saints standing in the curve of a roofless temple; to right, St. Sebastian; to left, St. Nicholas and St. Catherine; and between them, SS. Peter, Francis, and Anthony of Padua. Painted in 1523 for S. Niccolò de' Frari, Venice, where Sir Joshua Reynolds saw it in 1752; Clement XIV. bought it by the advice of Hamilton and Volpato, and hung it in the Quirinal, whence removed to Vatican under Pius VII. Damaged by time and smoke.—C. & C., Titian, i. 288; Leslie, Life of Reynolds, i. 76; Vasari, ed. Mil., vii. 436.

MADONNA WITH ST. ONOFRIUS, Lorenzo *Lotto*, Palazzo Borghese, Rome; wood, H. 2 ft. 1 in. × 1 ft. 8 in.; signed, dated 1508. The Virgin, half-length, holding the Child, between St. Onofrius and a bishop in episcopal robes, who presents the transfixed heart of the Redeemer to the Infant Christ. In good preservation.—C. & C., N. Italy, ii. 497.

MADONNA WITH ST. ROSALIE, *Murillo*, Belvoir Castle, Leicestershire, England; canvas, H. about 6 ft. × 5 ft. The Virgin, seated, holding in her lap Jesus, to whom St. Rosalie, kneeling, offers roses; on left, four maidens in white with palms; on right, a street scene with a friar preaching; above, cherubs and heads. Carried to England by Mr. Stanhope (Lord Harrington) on returning from his embassy to Madrid in 1729.—Davies, Murillo, xci.; Waagen, Treasures, iii. 398; Curtis, 163.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, half-length, less than life-size. The Virgin, seated, with Jesus in her lap; on left, St. Rosalie (?) offers him two roses.—Curtis, 163.

MADONNA OF ST. SEBASTIAN, *Correggio*, Dresden Gallery; wood, H. 9 ft. 6 in. × 5 ft. 7 in. The Virgin, with Jesus in her lap, enthroned on clouds, surrounded by cherubs; below, St. Sebastian, a maiden holding the model of a cathedral, St. Geminianus in his bishop's cloak, and St. Roch sleeping. Painted in 1525 for brotherhood of St. Sebastian, an archery company at Modena. Cleaned and restored probably by Ercole dell' Abbate in 1611, and certainly by Flaminio Torre; later by Palmaroli, and finally by Schirmer in 1858. Engraved by Bertelli, Kilian, and Lefèvre. Bought for Dresden Gallery in 1745.—Scanelli, Microcosmo, 287; Meyer, Correggio, 310, 478; Gal. roy. de Dresde, i. Pl. 3; Pongileoni, ii. 198; Landon, Œuvres, viii. Pl. 25; Kugler (Eastlake), ii. 504.

MADONNA DI SAN SISTO (of St. Sixtus), *Raphael*, Dresden Gallery; canvas, H. 9 ft. 10 in. × 7 ft. 5 in. The Virgin, with

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the Child in her arms, standing on clouds, within a glory of cherubim, between two green curtains which are looped back at the sides; at the left, St. Sixtus (Pope Sixtus II.), in a white tunic and gold-coloured pallium turned back with purple, kneels in supplication; on the right, St. Barbara, kneeling and looking downwards; behind her is her attribute, the tower; below, a balustrade, upon which two angels lean, both looking upwards; at left, on the balustrade, is the tiara of St. Sixtus. A rare example of a picture of Raphael's later time, painted entirely by his own hand. No study known to exist. Every form of eulogy has been exhausted on this incomparable masterpiece. The Madonna's beauty is a human beauty, but the Child's is something more —the divine nature shines through the mortal frame and illumines it. Here Raphael's work is above all other work. Painted in Rome in 1518 for the Church of the Monastery of S. Sisto, Piacenza, where Vasari saw it; in 1754 the monks sold it for 40,000 Roman crowns to Augustus III., Elector of Saxony and King of Poland, who presented to the monastery an old copy by Paris Nogari, which still hangs in the place of the original. Restored by Palmaroli in 1826. Engraved by Müller; Tosetti (1821); W. Say (1826); J. Pavon; Dessart; Thouvenin; F. W. Meyer; Nordheim; Schultz; Boucher-Desnoyers (1841); Steinla (1858); Keller. Lithographed by Bodmer; Hanfstängl; Noël; A. Maurin; L. Maurin (1842); L. Zoellner; A. Lecompte.—Vasari, ed. Mil., iv. 365; Rumohr, iii. 131; Passavant, ii. 278; Gruyer, Vierges de Raphael, iii. 595; Klas. der Malerei; Gal. roy. de Dresde, iii. Pl. 1; Kugler (Eastlake), ii. 459; Springer (Dohme, 2ii.), 291; Müntz, 518; Ch. Blanc, École ombrienne; Perkins, 188; Hübner, Dresden Gal., i. 1; Lübke, Raphael, 78, 112; Réveil, x. 739.

Madonna di San Sisto, Raphael, Dresden Gallery.

MADONNA OF SAN ZENO, Andrea *Mantegna*, S. Zeno, Verona; large altarpiece in six parts, figures life-size. The Virgin and Child, enthroned in a classic portico; to the left, SS. Peter, Paul, John Evangelist, and Augustine; to the right, SS. John Baptist, Lawrence, and Benedict; about steps of throne, angels dancing, singing, and playing instruments; below, in predella, Christ on Mount, Crucifixion, and Ascension. Painted between 1457 and 1459 at the expense of the prothonotary Gregorio Conaro. Taken to Paris in 1797 and returned in 1815, excepting the predella, one panel of which (Crucifixion) is in the Louvre, the two others in Museum of Tours. Predella in S. Zeno is a copy.—C. & C., N. Italy, i. 379; Burckhardt, 578; Gaz. des B. Arts, May 1, 1866; Vasari, ed. Mil., iii. 394.

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MADONNA WITH SAINTS, Francesco *Albani*, Bologna Gallery; canvas, H. 5 ft. 3 in. × 3 ft. 4 in.; dated 1599. The Virgin, with Jesus in her arms, enthroned, between SS. Mary Magdalen and Catherine. Formerly in SS. Fabiano e Sebastiano, Bologna. Engraved by Rosaspina.—Pinac. di Bologna, Pl. 5.

By Mariotto *Albertinelli*, Florence Academy; wood, oil, figures life-size; signed. The Virgin and Child, enthroned, between SS. John Baptist and Julian standing, and SS. Dominick and Nicolas of Bari kneeling. Painted about 1510 for S. Giuliano, whence removed to the Academy.—Vasari, ed. Mil., iv. 222; C. & C, Italy, iii. 488.

By Mariotto *Albertinelli*, Louvre; canvas, H. 5 ft. 11 in. × 5 ft. 8 in.; signed, dated 1506. The Virgin, with Jesus in her arms, standing on a pedestal; at sides, SS. Jerome and Zanobius, Bishop of Florence, kneeling; in distance, scenes in lives of those saints. Painted about 1506 for Zanobi del Maestro, who placed it in S. Trinità, Florence; carried to Paris before 1813.—Vasari, ed. Mil., iv. 224; Landon, Musée, 2d Col., iv. Pl. 34; C. & C., Italy, iii. 487; Meyer, Künst. Lex., i. 222.

By Fra *Angelico*, Florence Academy; wood. The Virgin and Child enthroned in a niche; at sides, SS. Peter Martyr, Francis, Cosmo, Damian, John Evangelist, and Lawrence. Painted for Annalena Monastery, Florence. Engraved by Chiossone.—Gal. di Firenze, Pl. 23.

By Fra *Angelico*, Florence Academy. The Virgin and Child enthroned, with an angel at each side, between SS. Francis, Peter Martyr, Anthony, Cosmo, Damian, and Louis. In pediment: Pietà, SS. Peter, Paul, Bernard, and three others. Painted for Convent del Bosco a Frati, Mugello.—C. & C., Italy, i. 585; Gal. Accad. di Firenze, Pl. 32.

By Fra *Bartolommeo*, S. Martino, Lucca; wood, figures under life-size; signed, dated 1509. The Virgin, with Jesus on her knees, enthroned, between SS. John and Stephen; above, two angels in act of crowning her; below, in front, an exquisite boy angel singing, with a lute. Sketch, made with pen, in Uffizi. Engraved by S. Jesi; M. Steinla.—Vasari, ed. Mil., iv. 191; Marchese, ii. 60; C. & C., Italy, iii. 449; Ch. Blanc, École florentine; Klas. der Malerei, i. Pl. 28.

By Fra *Bartolommeo*, Palazzo Pitti, Florence; wood, H. 11 ft. 6 in. × 8 ft 9 in.; dated 1512. The Virgin, enthroned under a canopy the curtains of which are sustained by angels, supports Jesus, who offers the ring to St Catherine kneeling before him; at sides, St. George, in armour, and St. Bartholomew, with other saints around the throne; in front, two boy angels with lyre and lute. Painted for S. Marco, Florence; given in 1588 to Bishop Milanesi; transferred in 1690 to apartments of Prince Ferdinand, son of Grand Duke Cosmo III., thence to the Palazzo Pitti.—Vasari, ed. Mil., iv. 186; C. & C, Italy, iii 454.

By Giovanni *Bellini*, formerly in SS Giovanni e Paolo, Venice; wood, tempera; signed. The Virgin, enthroned, supporting Jesus erect on her knee; on one side, SS. Thomas Aquinas, Gregory, and Jerome; on the other, St. Catherine of Siena, the Magdalen, and others; between them, three boys singing from a book. Painted about 1472 for a chapel in SS Giovanni e Paolo; burned with Titian's Peter Martyr, Aug. 16, 1867 Vasari calls it one of the best creations up to its time in Venice It was Bellini's masterpiece.—Vasari, ed Mil, iii 155; C. & C., N. Italy, i. 154

By Giovanni *Bellini*, Louvre; wood, H. 2 ft. 9 in. × 2 ft.; signed. The Virgin stands behind a balustrade, on which Jesus stands in the attitude of blessing; at sides, SS. Peter and Sebastian; above, three cherubim on clouds. Acquired in 1859 of M Van Cuyck for 15,000 francs; previously belonged successively to M Nieuwenhuys, the Prince of Orange, Mr. Brentano, and Lord Northwick.—Villot, Cat. Louvre; C. & C., N. Italy, i. 185.

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By Giovanni *Bellini*, Venice Academy; wood, H. 15 ft. × 8 ft. 4 in.; signed. The Virgin, with Jesus seated on her lap, enthroned under the semi-dome of a vaulted chapel; at foot of throne, three angels playing instruments; on one side, SS. Francis, Job, and John Baptist; on the other, SS. Sebastian, Dominick, and Louis. Painted about 1480 for S. Giobbe, Venice.—Vasari, ed. Mil., iii. 155; Sansovino, 155; C. & C., N. Italy, i. 163.

By Giovanni *Bellini*, S. Zaccaria, Venice; wood, transferred to canvas, arched, figures life-size; signed, dated 1505. The Virgin and Child, enthroned under the semi-dome of a vaulted chapel, between SS. Peter and

Madonna with Saints, Giovanni Bellini, S. Zaccaria, Venice.

Catherine and St. Jerome and the Magdalen; in front, an angel seated on a step of the throne, playing a viol. Taken to Paris in 1797, transferred to canvas, and badly restored; returned in 1815.—C. & C., N. Italy, i. 173; Vasari, ed. Mil., iii. 162; Landon, Musée, xv. Pl. 10.

By Annibale *Carracci*, Bologna Gallery; canvas, H. 8 ft. 11 in. × 5 ft. 11 in. The Virgin, enthroned in a niche, with Jesus and Infant St. John; at left, St. John Evangelist, holding a chalice from which a serpent is emerging; at right, St. Catherine of Alexandria. According to Lanzi, Annibale imitated Paolo Veronese in the figure of the Virgin, Correggio in Jesus and St. John, Titian in St. John Evangelist, and Parmigianino in St. Catherine. Painted for S. Giorgio, Bologna. Engraved by A. Marchi. —Lanzi, iii. 71; Pinac. di Bologna, Pl. 36.

By Ludovico *Carracci*, Bologna Gallery; canvas, H. 8 ft. 7 in. × 5 ft. 7 in.; signed, dated 1588. The Virgin, with Jesus in her lap, enthroned under a portico at right; above, angels with a crown, censers, and flowers; below, SS. Francis, Dominick, Monica, and Mary Magdalen; behind, two angels playing and singing. Engraved by Gio. Fr. Nadius; F. Rosaspina.—Pinac. di Bologna, Pl. 26.

By *Cima* da Conegliano, Louvre; wood, H. 5 ft. 6 in. × 3 ft. 4 in.; signed. The Virgin, enthroned in front of a balustrade, with Jesus upon her knees, receives the homage of SS. John and Mary Magdalen, who stand one on each side, the latter presenting a vase of perfume; background, a landscape, with view of Conegliano. From Musée Napoléon.—Villot, Cat. Louvre; Ch. Blanc, École vénitienne.

By *Cima* da Conegliano, Parma Gallery; wood, figures two-thirds life-size; signed. The Virgin, enthroned, lays her right hand on the head of St. Damian; Jesus, on her knee, turns to bless St. Apollonia; on sides, SS. Cosmo and John, SS. Catherine and Paul; at foot of throne, an angel. Painted about 1500 for Cathedral of Parma.—C. & C., N. Italy, i. 238.

By *Cima* da Conegliano, Parma Gallery; wood, figures two-thirds life-size; forged signature—"Leonardo Vinci, 1492." The Virgin, resting on a stone near a ruined temple, with Jesus beside her on a broken pillar; St. Andrew, with his cross on his

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shoulder; St. Michael, weighing souls in a pair of scales. Long in Sanvitale Collection, where attributed to Leonardo.—Amoretti, Mem. Stor. di Leo. Vinci, 41; C. & C., N. Italy, i. 238.

By Francesco *Cossa*, Bologna Gallery; canvas, figures life-size; signed, dated 1474. Virgin and Child enthroned under an arch; on left, St. Petronius and Alberto de' Catanei kneeling; on right, St. John Evangelist. Painted for Domenico d'Amorini and Alberto de' Catanei.—C. & C., N. Italy, i. 523; Burckhardt, 579.

By Lorenzi di *Credi*, Louvre; wood, 5 ft. 3 in. sq. The Virgin enthroned, with Jesus on her knees in the attitude of benediction; at left, St. Julian; at right, St. Nicholas, Bishop of Myra, reading. Painted for Monastery of Cestello, Florence; carried to Paris in 1812. Called by Vasari the best work of the master.—Vasari, ed. Mil., iv. 567; Villot, Cat. Louvre; Landon, Musée, 2d Col., iv. Pl. 19.

By *Domenichino*, Brera, Milan; canvas, H. 13 ft. 11 in. × 8 ft. 9 in. The Virgin enthroned, with the Child standing on a crimson-velvet cushion; four angels make music for them; other angels in the sky; below are SS. John the Evangelist and Petronius, with two angels. The picture is fine, but somewhat cold. Formerly in S. Petronio de' Bolognesi, Rome.—Lavice, 156.

By *Dosso* Dossi, Ferrara Gallery; wood, H. 16 ft. 5 in. × 16 ft. The Virgin and Child, with Infant John Baptist, on a lofty throne under a canopy; above, a glory of angels; below, SS. John Evangelist, Jerome, Andrew the Apostle, and others; on sides, in compartments, SS. Sebastian and George below, and SS. Gregory and Ambrose above. A sumptuous picture, called by Burckhardt one of the greatest treasures of art in North Italy.—Kugler (Eastlake), ii. 488.

By Francesco *Francia*, Bologna Gallery; wood, H. 6 ft. 5 in. × 4 ft. 9 in. The Virgin enthroned, with Jesus on her lap; below, SS. Augustine, George, John Baptist, Stephen, and an angel. Painted for Church of the Misericordia, Bologna; sent to Milan, where it remained some time in the gallery, but finally returned to Bologna. Engraved by G. Rosaspina.—Pinac. di Bologna, Pl. 59.

By *Garofalo*, Ferrara Gallery; wood, H. 8 ft. × 5 ft.; signed, dated 1514. The Virgin and Child seated upon clouds in a glory of angels; below, SS. Jerome and Francis of Assisi, with two members of the Suxena family praying. Painted for S. Spirito, Ferrara. Restored by Palmaroli in 1826.—Vasari, ed. Mil., vi. 463.

By Domenico *Ghirlandajo*, Florence Academy. The Virgin and Child between two angels, with flowers; on right, St. Thomas Aquinas; on left, St. Denis Areopagite; in front, SS. Clement and Dominick kneeling. In predella, the Pietà between four episodes of the saints' lives.—C. & C., Italy, ii. 437.

By Domenico *Ghirlandajo*, Uffizi, Florence; wood, figures life-size. The Virgin and Child enthroned; at sides, two angels and St. Michael, two angels and St. Gabriel; in front, SS. Zenobius and Justus kneeling in adoration. Painted about 1485 for S. Giusto, near Florence; transferred in 1529 to S. Giovanni Battista, called della Scalza; acquired by government in 1857. A noble picture.—C. & C., Italy, ii. 487; Vasari, ed. Mil., iii. 257; Cinelli, Belezze di Firenze, 126.

By *Giorgione*, Church of Castelfranco; wood, H. 6 ft. 6 in. × 4 ft. 9 in. The Virgin enthroned, with Jesus on her lap; on one side, St. Francis; on the other, St. Liberale in armour. According to some, the two saints are likenesses of Giorgione and his brother; according to others, St. Liberale is a portrait of Matteo Costanzo, a captain of lances, who died at Ravenna in 1504. Painted after 1504; much repainted. Copy in Stafford House, London; study for St. Liberale, called Knight in Armour, National Gallery, London.—C. & C., N. Italy, ii. 129; Ridolfi, Maraviglie, i. 123; Richter, 86; Art Journal (1884), 247.

By Benozzo *Gozzoli*, National Gallery, London; wood, tempera, H. 5 ft. 2 in. × 5

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ft. 7 in. The Virgin and Child, enthroned, between SS. John Baptist and Zenobius on left, and SS. Peter and Dominick on right; in front, kneeling, SS. Jerome and Francis. Painted in 1461 for the Compagnia di S. Marco, Florence; passed to Spedale de' Pellegrini, Florence; thence to Rinuccini family, of whom purchased in 1855 for £137 16*s.* 8*d.*—Nat. Gal. Cat.; Richter, Ital. Art in Nat. Gal., 20, 106.

By *Guido* Reni, Dresden Gallery; canvas, H. 10 ft. 6 in. × 6 ft. 11 in. The Virgin and Child seated on a platform, at the foot of which, left, is seated St. Jerome reading; at right, St. Crispin presents his brother, St. Crispianus, whose attributes are seen on

Madonna with Saints, Guido Reni, Dresden Gallery.

a block behind him. Painted for chapel of the shoemakers' guild in S. Prospero, Reggio. Obtained from gallery of Duke of Modena. Engraved by Fr. Curti; P. L. Surugue, fils.—Gal. roy. de Dresde, i. Pl. 23; Réveil, viii. 523.

By Filippino *Lippi*, National Gallery, London; wood, tempera, H. 6 ft. 7 in. × 6 ft. The Virgin and Child between the kneeling SS. Jerome and Dominick; on the predella (8 in. × 7 ft. 9 in.), the dead Christ supported by Joseph of Arimathea, S. Francis, and the Magdalen, half-lengths. Painted for S. Pancrazio, Florence; removed to Palazzo Rucellai on suppression of church; sold in 1857, by G. Rucellai, to National Gallery for £627 8*s.*—Vasari, ed. Mil., iii. 464; C. & C., Italy, ii. 451; Richter, Ital. Art in Nat. Gal., 29, 106.

By Filippino *Lippi*, S. Spirito, Florence. The Virgin enthroned, with Jesus on her knees, who takes a cross from Infant Baptist; on left, St. Martin in episcopals introducing the patron Tanai de' Nerli kneeling; on right, St. Catherine introducing the wife of Nerli; in distance, city of Florence.—Vasari, ed. Mil., iii. 467; C. & C., Italy, ii. 440.

By Filippino *Lippi*, Uffizi, Florence; wood, figures life-size; dated 1485. The Virgin, enthroned, holding Jesus, who grasps a book; at right, SS. Victor and John Baptist; at left, SS. Bernard and Zenobius; above, two angels with garlands. Painted for the Sala degli Otto in Palazzo Pubblico. Long ascribed to Domenico Ghirlandajo.—Vasari, ed. Mil., iii. 474; Gaye, Carteggio, i. 581; C. & C., Italy, ii. 440.

By Lorenzo *Lotto*, Vienna Museum; canvas, H. 3 ft. 3 in. × 4 ft. 7 in. The Virgin, seated under a tree in a landscape, presents the Child to the adoration of SS. Catherine and James, who are kneeling; behind, an angel holding a crown over her head. Painted about 1530.—C. & C., N. Italy, ii. 522; Gal. de Vienne, i. Pl. 41.

By Andrea *Mantegna*, National Gallery, London; canvas, tempera, H. 4 ft. 6½ in. × 3 ft. 9½ in. The Virgin, enthroned under a canopy in a landscape, holding Jesus, who stands on her knee; at left, St. John; at right, the Magdalen; both standing. Admirably preserved. Acquired in 1855, for £1,125 12*s.*, of Roverselli; formerly in Pa-

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lazzo Monti, Milan.—W. & W., ii. 273; Richter, Ital. Art in Nat. Gal., 65, 106.

By Bartolommeo *Montagna*, Brera, Milan; canvas; figures size of life; signed, dated 1499. The Virgin, with Jesus in her arms, enthroned in a vaulted portico; on one side, SS. Andrew and Monica; on the other, SS. Ursula and Sigismond; on the pediment, three angels with musical instruments. Painted for the Squarzi chapel in S. Michele, Vicenza.—C. & C., N. Italy, i. 429; Ridolfi, Maraviglie, i. 141.

By *Murillo*, Fitzwilliam Museum, Cambridge; canvas, arched, H. 2 ft. 9 in. × 2 ft. 2 in. The Virgin and Child, surrounded by cherubs and accompanied by SS. Francis and Thomas Aquinas, appear to a Franciscan monk who has been reading the theology of St. Thomas; she hands to each of the saints a crown, while St. Francis admonishes the monk to follow the doctrine he has read. Painted about 1639; one of the earliest of Murillo's works. Until first part of present century in Dominican Convent of La Regina Angelorum; presented to Museum about 1852 by representatives of W. G. Clarke.—Curtis, 164.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, H. 2 ft. 3 in. × 1 ft. 8 in. The Virgin, with Jesus on her left arm, seated on clouds, surrounded by angels and cherubs; beneath, St. John Baptist standing, and SS. Justa, Rufina, and Frances kneeling, all looking up. Aguado sale (1843), 17,900 francs. Engraved by Nargeot.—Gal. Aguado, Pl. 8; Curtis, 163; Art Journal (1875), 208.

By Pietro *Perugino*, S. Agostino, Cremona; wood, H. 5 ft. 7 in. × 5 ft.; signed, dated 1494. The Virgin and Child, enthroned, between SS. James and Augustine, the latter in canonicals. Painted for the altar of the Roncadelli family; taken to Paris in 1797; returned in 1815. Well preserved. Engraved by Normand.—C. & C., Italy, iii. 194; Landon, Musée, Pl. 54.

By Pietro *Perugino*, Louvre, Paris; wood, round, diam. 5 ft. The Virgin, with Jesus in her lap, seated in a landscape; at left, St. Rosa, at right, St. Catherine, both standing; behind, two angels, standing in adoration. Acquired at sale of King of Netherlands in 1850; formerly in Lapeyrière Collection.—W. & W., ii. 240; Cat. Louvre.

By Pietro *Perugino*, National Gallery, London; wood, H. 6 ft. × 4 ft. 11 in. The Virgin, with Jesus in her arms, stands on a pedestal in a landscape, while two angels suspend a crown over her head; at sides, SS. Jerome and Francis. A masterpiece, combining fine proportions with natural movement, and graceful outlines with bright warm colour. Painted in 1507 for the executors of one Giovanni, a carpenter; later in Palazzo Penna, Perugia. Acquired in 1879 from Baron de la Penna, Rome, for £3,200.—C. & C., Italy, iii. 231; Richter, Ital. Art in Nat. Gal., 52, 110.

By Pietro *Perugino*, Uffizi, Florence; wood, figures size of life; dated 1493. The Virgin and Child, enthroned, between SS. John Baptist and Sebastian; in background, a temple and landscape. Painted for S. Domenico, Fiesole; in Uffizi since 1786.—Vasari, ed. Mil., iii. 585; C. & C., Italy, iii. 191; Gall. illus. di Firenze, Pl. 32; Lavice, 52.

By Pietro *Perugino*, Vatican, Rome; canvas; signed. The Virgin and Child enthroned in front of a colonnade, on a pedestal, between the four patron saints of the city—Lorenzo, Herculanus, Constantius, and Louis of Toulouse. Painted in 1496 for the Sala del Magistrato, Perugia; dismembered and taken to Paris by the French, who left behind the frame and a Pietà forming the pediment, now in the Perugia Gallery; the Madonna returned in 1815 and placed in Vatican.—C. & C., Italy, iii. 200; Pistolesi, Vaticano, vi. Pl. 89; Vasari, ed. Mil., iii. 580.

By Pietro *Perugino*, Vienna Museum; wood, figures life-size; signed, dated 1493. The Virgin and Child, enthroned, between SS. Peter and Jerome, and SS. Paul and John Baptist.—C. & C., Italy, iii. 191.

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By Girolamo *Romanino*, S. Francesco, Brescia; wood, arched; signed, dated 1502, but probably not finished until 1512. The Virgin and Child enthroned in an open archway, the sky being intercepted by a green cloth held up by two dancing cherubs; at sides, SS. Francis and Anthony, standing; in front, SS. Bernardino, Louis of Toulouse, Bonaventura, and another, kneeling. Ordered by the executors of Fra Sansone (died 1499), general of the Franciscan order. Formerly the centre of a great triptych, on the doors of which were compositions from the life of St. Francis. Much injured.—C. & C., N. Italy, ii. 371; Ridolfi, Marav., i. 350.

By Il *Rosso*, Palazzo Pitti, Florence; wood, H. 11 ft. 5 in. × 8 ft. 5 in. The Virgin and Child, enthroned in a niche, between saints; at right, SS. Sebastian, Bernard (kneeling), Augustine, James, and another; at left, SS. Peter, Paul, and two others; in front, St. Catherine, kneeling, with a book in her hand, and near her a cimeter and a broken wheel. Engraved by Clerici.—Vasari, ed. Mil., v. 158; Gal. du Pal. Pitti, iv. Pl. 84.

By *Rubens*, Cassel Gallery; canvas. The Virgin, sitting in a landscape, holding Jesus in her arms; near her, St. John, standing; before her, the Magdalen and St. Roch, kneeling; at left, SS. Dominick, Francis, and George, King David, and a bishop, standing.—Zeitschr., v. 202; Cat. Cassel Gal.

By *Rubens*, Hermitage, St. Petersburg; wood, H. 13½ in. × 9½ in. The Virgin, seated, holds Jesus, who is caressing a lamb, across the neck of which St. John is leaning, holding its ear; behind the latter, St. Elizabeth. Formerly in Houghton Collection. Engraved by Earlom.—Smith, ii. 156.

By *Rubens*, Duke of Rutland, Belvoir Castle; canvas, H. 8 ft. 6 in. × 7 ft. The Virgin, seated, with the Child in her lap, about to place a crown on the head of St. Catherine, kneeling with a palm-branch in her hand; on the other side, SS. Christina and Margaret, and four angels. One of Rubens' most attractive pictures.—Waagen, Treasures, iii. 399.

By Andrea *Salai*, Brera, Milan; wood, H. 6 ft. 6 in. × 4 ft. 10 in. The Virgin and Child, to whom St. Peter delivers the keys; behind, St. Paul, standing. Formerly in S. Andrea alla Pusterla, Milan.—Kugler (Eastlake), ii. 366; Brera Cat.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, H. 9 ft. 10 in. × 6 ft. 6 in; dated 1540. The Virgin in glory, adored from below by SS. Giovan Gualberto, Caterina, Fedele, and Bernardo degli Uberti, Bishop of Parma; rocky background. Ordered in 1529 for Abbey of Poppi in Casentino; paid for in 1531, though unfinished, and completed in 1540, after Andrea's death, by Vincenzo Bonelli, who added the date. Acquired in 1818 by Ferdinand III. Only upper part is Andrea's.—C. & C., Italy, iii. 518; Vasari, ed. Mil., v. 49; Benci, Lettere sul Casentino (Florence, 1821), 17.

By Il *Sodoma*, Pisa Academy; canvas, figures life-size. The Virgin, with Jesus in her arms, sits on a stone bench in front of a tree; on one side, SS. Sebastian and Joseph; on the other, SS. John Baptist and Peter with book and keys; in front, SS. Mary Magdalen and Catherine, kneeling. Painted in 1542 for S. M. della Spina, Pisa.—Vasari, ed. Mil., vi. 398; Meyer, Künst. Lex., iii. 216, 226.

By Il *Sodoma*, Turin Gallery; wood, H. 7 ft. 4 in × 5 ft. The Virgin, seated, holding Jesus, who stands in front of her, enthroned on a pedestal under a canopy, the curtains of which are held back by two flying cherubs; at left, SS. Catherine and Jerome; at right, SS. Lucy and John Evangelist. Painted about 1512–13; formerly at Colle di Val d'Elsa. Engraved by A. Lauro.—Gal. di Torino, iv. Pl. 125; Meyer, Künst. Lex., iii. 224.

By *Tintoretto*, Dresden Gallery; canvas, H. 15 ft. × 7 ft. 8 in. The Virgin and Child, surrounded by angels, enthroned in a nim-

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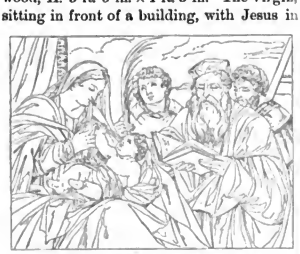
bus on a half-moon, adored by SS. Barbara, Catherine, and two bishops.

By *Titian*, Dresden Gallery; wood, H. 4 ft. 6 in. × 6 ft. 4 in. The Infant Christ on the Virgin's knee is supported on the left by St. John the Baptist, and presented to the adoration of St. Paul, Mary Magdalen, and St. Jerome; background, left, a green curtain; centre, a cloudy sky; right, a plinth and colonnade. The Magdalen is splendidly dressed in white, whence the picture is sometimes called Madonna with the White Lady. Obtained in 1747 from Casa Grimani dei Servi, Venice. Engraved by Jacob Folkema; lithographed by Hanfstängl.—C. & C., Titian, ii. 447; Morelli, 172; Hübner, Dresden Gal., i. 12.

By *Titian*, Louvre; canvas, H. 5 ft. 2 in. × 5 ft. 3 in. The Virgin, with Jesus standing on her lap, sits to right, in front of a building with columns, looking round at St. Agnes, who presents her a palm with one hand, and with the other caresses the lamb led in to left by Infant Baptist. Collection of Louis XIV.—C. & C., Titian, ii. 422; Filhol, x. Pl. 674; Landon, Musée, xi. Pl. 32.

By *Titian*, Vienna Museum and Louvre; wood, H. 3 ft. 5 in. × 4 ft. 3 in. The Virgin, sitting in front of a building, with Jesus in



Madonna with Saints, Titian, Vienna Museum and Louvre.

her lap; on right, St. Jerome, bareheaded, holds a book; behind him, St. Stephen with a palm and St. George in armour. Painted about 1508. Engraved by Lisebetius. From collection of Archduke Leopold Wilhelm; taken to Vienna in 1657. Duplicate (canvas) in Louvre, finer and better preserved; but St. Jerome wears a red cap and is called St. Ambrose, while St. George is named St. Maurice. In collection of Louis XIV.—C. & C., Titian, i. 107; Filhol, ix. Pl. 589; Landon, Musée, xii. Pl. 38; Mündler, Essai, 207; Ch. Blanc, École vénitienne.

Madonna with Saints, Paolo Veronese, Louvre.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 6 ft. × 14 ft. 9 in. The Virgin, with Jesus in her arms, in a recess behind two pillars, attended by SS. John Baptist and Jerome and an angel, has presented to her, by Faith, Hope, and Charity, a Venetian family; in background, a palace on a canal with gondolas in front. The palace is the one constructed by Palladio for the Cocina family; hence supposed its members are represented in the picture, although Ruskin calls it Veronese himself and his family. From Modena Collection. Restored by Palen in 1827, and by Schirmer in 1856. Engraved by Kilian.—Gal. roy. de Dresde, i. Pl. 15; Ruskin, Mod. Painters, v. 226.

By Paolo *Veronese*, Louvre; canvas, H. 1 ft. 8 in. × 1 ft. 1 in. The Virgin, seated in a splendid apartment, with Jesus on her lap;

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the Magdalen holds the Child's hand to be kissed by a kneeling Benedictine nun, who is presented by Joseph; behind the Virgin, St. Elizabeth weaves a crown of flowers. From collection of Louis XIV.; belonged in 1662 to Comte de Brienne. Engraved by Boutroi.—Musée royal, ii.; Landon, Musée, 2d Col., ii. Pl. 59.

By Paolo *Veronese*, Louvre; canvas, H. 3 ft. 3 in. × 2 ft. 11 in. The Virgin, enthroned, supporting Jesus standing on her knees; on

Madonna with Saints, Paolo Veronese, Louvre.

right, St. Catherine of Alexandria presents St. Benedict, on his knees; on left, St. George in armour, with his lance. From collection of Louis XIV.; belonged in 1662 to Comte de Brienne. Engraved by Brebiette.—Villot, Cat. Louvre; Landon, Œuvres, xxi. Pl. 15; Musée, iii. Pl. 34.

By Paolo *Veronese*, Venice Academy; canvas, H. 11 ft. 2 in. × 6 ft. 4 in. The Virgin, enthroned in a semicircular niche, with Jesus in her arms; beside her is St. Joseph, and below him St. Jerome; on the other side, SS. Catherine (or Justina?) and Francis; all apparently listening to St. John Baptist, who stands on a balustrade in front of the throne. Painted for S. Zaccaria, Venice; taken to Paris in 1797, but returned in 1815 and placed in the Academy.—Filhol, vii. Pl. 481; Landon, Œuvres, xxi. Pl. 12; Musée, xii. Pl. 17.

By Luigi *Vivarini*, Berlin Museum; wood, oil. The Virgin, enthroned in a portico, with Jesus on her lap; to the left, SS. John Baptist and Jerome; to the right, SS. Augustine and Sebastian. Painted for S. Cristoforo, Murano.—C. & C., N. Italy, i. 66.

By Bartolommeo *Vivarini*, Naples Museum; wood, tempera, half life-size; signed, dated 1465. The Virgin, enthroned, adoring Jesus asleep in her lap; on each side, two saints, full-length, and above them, other saints, half-length, issuing from clouds. Painted for church at Bari.—C. & C., N. Italy, i. 41; Rosini, Pl. 67.

By Luigi *Vivarini*, Venice Academy; wood, figures under life-size; signed, dated 1480. The Virgin enthroned, with Jesus standing on her lap; on one side, SS. Bernardino, Anthony, and Anna; on the other, SS. Joachim, Francis, and Buonaventura. Formerly in S. Francesco, Treviso.—C. & C., N. Italy, i. 56; Ridolfi, Maraviglie, i. 50; W. & W., ii. 296.

MADONNA WITH SAINTS AND ANGELS, Francesco *Francia*, S. Jacopo Maggiore, Bologna; wood, figures life-size; signed. The Virgin and Child enthroned, with adoring angels at sides and playing angels in front; at right, SS. Florian and Augustine; at left, SS. John Evangelist and Sebastian. Painted in 1499 for Giovanni Bentivoglio. Well preserved.—Vasari, ed. Mil., iii. 537; C. & C., N. Italy, i. 561; Gualandi, Guido, 94.

By Luigi *Vivarini*, Berlin Museum; wood, life-size; signed. The Virgin enthroned, with Jesus on her lap; to left, SS. George, Peter, and Catherine; to right, SS. Mary Magdalen, Jerome, and Sebastian; at foot of throne, two angels, one playing the lute, the other the flute. Lermolieff calls it one of the most remarkable of the 15th century Venetian works. Painted in 1501 for S. M. dei Battuti, Belluno. In 1815 owned by Count Marino Pagani, of Belluno.—Vasari,

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ed. Mil., iii. 160; C. & C., N. Italy, i. 67; Lermolieff, 398.

MADONNA WITH SS. JEROME AND FRANCIS, *Raphael*, Berlin Museum; wood, H. 14 in. × 11¾ in. The Virgin, her head covered with a blue mantle, holds Jesus on a cushion on her knees, looking lovingly at him; he, clasping her hand in his left, raises his right hand in benediction; St. Jerome, in a cardinal's hat, kneels on left, and St. Francis, in ecstasy, on right; in background, a town and high mountains. Painted about 1503; belonged successively to the Borghese and Aldobrandini families; then passed into Germany to collection of Count Von der Ropp, and in 1820 to Berlin Museum.—Gruyer, Vierges de Raphael, iii. 436; Passavant, ii. 11; Müntz, 59; Lermolieff, 365; Lübke, Raphael, 15, 92.

MADONNA WITH SS. JOHN AND CATHERINE, *Titian*, National Gallery, London; canvas, H. 3 ft. 3½ in. × 4 ft. 7½ in.; signed, dated 1533. The Virgin, stopping near Bethlehem to rest, sits with Jesus in her lap, and takes a bunch of flowers from the Infant St. John, whilst St. Catherine gazes in rapture; behind, a beautiful vista of undulating country, at evening; in distance, the angel appearing to the shepherds. Belonged to the Coesvelt Collection, and in 1720 to the Duc de Noailles in Paris; thence to the Baucousin Collection, from which bought for National Gallery in 1860. Copy by Pietro da Cortona in Capitol Gallery, Rome. Engraved by Audran.—C. & C., Titian, i. 206; Gilbert, Cadore, 36; Richter, 86.

MADONNA WITH SAINTS OF MODENA, *Guercino*, Louvre; canvas, H. 10 ft. 10 in. × 7 ft. 6 in. The Virgin, seated upon clouds, and accompanied by two angels, holds in her arms Jesus, who is in the act of blessing; at left, St. Geminianus receiving from an angel a model of the city of Modena; behind him, another angel bears his cross; St. John Baptist, kneeling; at right, SS. Peter Martyr and George, patron saints of the city. Ordered in 1651 by Duke of Modena for S. Pietro Martire, but not put in place until 1668, after Guercino's death; taken to France in 1796.—Malvasia, ii. 269; Landon, Musée, ii. Pl. 59; Meyer, Künst. Lex., iii. 5

MADONNA DELLA SCALA (of the Stairs), *Correggio*, Parma Gallery; fresco, figures above life-size. The Virgin, sitting, with Jesus in her lap; both in a most affec-

Madonna with Saints of Modena, Guercino, Louvre.

tionate attitude. Painted about 1520 over the Porta Romana, or eastern gate of the town, or in a room in the gateway. Wall used in 1554 as a back wall to a church which was built against it, and as the picture was high up, steps were erected to reach it, whence its name. Demolished in 1812, and picture placed in gallery. Much injured by weather and restorations. Engraved by Fritz; Biot; Leroux; Toschi.—Meyer, Correggio, 303, 473; Künst. Lex.,

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i. 427; Vasari, ed. Mil., iv. 114; Kugler (Eastlake), ii. 503.

MADONNA OF THE SCALES (Vierge aux balances), school of Leonardo da *Vinci*, Louvre; attributed by Waagen to Marco d'Oggiono, by Passavant to Salai, and by Mündler to Cesare da Sesto; canvas, H. 3 ft. × 2 ft. 3 in. Virgin, seated, holding Infant Jesus, to whom Archangel Michael, kneeling, presents a pair of scales, symbol of justice; near the Virgin are St. Elizabeth and Infant St. John holding a lamb. Formerly in collection of Louis XIV.—Vasari, ed. Mil., iv. 60; Villot, Cat. Louvre; Rigollot, Hist. des Arts, etc., i. 281; Mündler, 114; Landon, Musée, v. 1.

MADONNA DELLA SCODELLA (of the Cup), *Correggio*, Parma Gallery; wood. The Virgin, with Jesus by her side, sitting under a palm-tree, holds in one hand a plate; Joseph pulls down a branch with

Madonna della Scodella, Correggio, Parma Gallery.

one hand, and gives the Child fruit with the other, while angels above appear to aid him; in background, an angel or cherub tying the ass to a tree. Scene from the apocryphal gospel, representing the rest in Egypt. Painted in 1527–28 for S. Sepolcro, Parma,

Madonna della Sedia, Raphael, Palazzo Pitti, Florence.

where it remained until carried to Paris by the French; when restored, placed in the gallery. Engraved by Briccio; Toschi; Massé.—Meyer, Correggio, 311, 476; Künst. Lex., i. 429; Landon, Œuvres, viii. Pl. 3; Klas. der Malerei, i. Pl. 50; Kugler (Eastlake), ii. 503; Rosini, iv. 261.

MADONNA DELLA SEDIA (of the Chair) or Seggiola (Little Chair), *Raphael*, Palazzo Pitti, Florence; wood, round, 2 ft. 6 in. diameter. The Virgin, seated in a chair, clasps Jesus to her bosom with both arms, leaning her head against his; at right, Infant St. John, with hands clasped in adoration. Painted in Rome in 1516–17, entirely by hand of Raphael. In Pitti Gallery since 1539; mentioned in catalogue of 1589; carried to Paris in 1799; returned in 1815. A masterpiece of indescribable charm; perhaps the most popular picture ever painted. Two sketches in Wicar Collection, Lille. Engraved by R. Morghen; B Desnoyers; J. G. Muller; F. Bartolozzi; Ch. Schuler; S. Raeven; Sadeler; Picchianti; Lorenzini; Ferd. Gregori (1768); V. Vanni; Preisler (1784); M. S. Carmona (1795); Lasinio; Duponchel; R. U. Massard; J. Calendi;

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Weber; A. Karscher; Zancon; Vedovato; J. Eissen; Carattoni; Lizzi; Cecchi; Guidotti; A. Schleich; C. Schuler; A. Perfetti; E. Schaffer; H. Petersen; A. Contardi.—Passavant, ii. 240; Müntz, 512; Gruyer, Vierges de Raphael, iii. 240; Springer (Dohme, 2ii.), 216; Lübke, Raphael, 55, 108; Gal. du Pal. Pitti, i. Pl. 90; Musée français, i.; Landon, Musée, ii. Pl. 61; Filhol, ii. Pl. 103; Art Journal (London, 1875), 284; Larousse, xv. 1028.

MADONNA DELLA SEGGIOLA. See *Madonna* della Sedia.

MADONNA OF SERRAVALLE, *Titian*, S. Andrea, Serravalle; canvas, arched at top, H. 14 ft. × 7 ft.; signed. The Virgin and Child on clouds, surrounded by cherubim in a glory; below, SS. Peter and Andrew; in the distance, Christ in a fishing-boat, calling Peter and Andrew from their nets. Painted in 1547. Somewhat injured by cleaning and retouching.—C. & C., Titian, ii. 145; Burckhardt, 720.

MADONNA DE LA SERVILLETA (of the Napkin), *Murillo*, Seville Museum; canvas, H. 2 ft. 2 in. × 2 ft. 3 in. The Virgin, half-length, holds Jesus on her left arm; he is in lively action, apparently struggling out of her arms. Painted about 1676 for altar of Capuchin Church, Seville. Doubtful story that it was painted on a dinner-napkin for a lay-brother who served Murillo as cook, the artist having used all his canvas. Similar story told by Davies concerning a Head of Christ. Engraved by Blas Ametller; A. Boilly; lithographed by L. Maurin.—Stirling, ii. 879; Davies, Murillo, 35; Curtis, 159.

MADONNA OF THE SHELL. See *Holy* Family, Domenichino.

MADONNA DELLA SILLA (of the Chair), *Guido* Reni, Madrid Museum; canvas, H. 7 ft. × 4 ft. 6 in. The Virgin, seated, with Jesus standing on the floor leaning upon her knees. Brought by Philip IV. from the Escorial.—Madrazo.

MADONNA, SISTINE. See *Madonna* di San Sisto.

MADONNA, SOLLY, *Raphael*, Berlin Museum; wood, H. 2 ft. × 1 ft. 4 in. Virgin, reading, holds in her left hand one foot of the Child, who is playing with a goldfinch. Painted probably about 1500 in Perugia; shows, strongly, influence of Perugino. Acquired in 1821 from the Solly Collection, Milan, to which it had passed from a noble family of Modena. Not engraved; outline in Eastlake's Kugler.—Passavant, ii. 10; Lermolieff, 364; C. & C., Raphael, i. 107; Lübke, Raphael, 15, 91; Gruyer, Vierges de Raphael, iii. 13; Kugler (Eastlake), ii. 329.

MADONNA DELLO SPASIMO. See *Spasimo* di Sicilia.

MADONNA, STAFFA. See *Madonna*, Connestabile.

MADONNA OF THE STAIRS. See *Madonna* della Scala.

MADONNA DELLA STELLA, Fra *Angelico*, S. Marco, Florence. Properly a Coronation of the Virgin. A small picture under glass, a work of great beauty, finished like a miniature. Formerly in S. M. Novella.

MADONNA, TEMPI. See *Madonna* di Casa Tempi.

MADONNA DELLA TENDA (of the Curtain), *Raphael*, Munich Gallery; wood, H. 2 ft. 7 in. × 1 ft. 9 in. The Virgin seated, her right arm around Jesus, who sits on her knees; Infant St. John behind, with his reed cross, in adoration; green curtain in background. Similar in composition to M. della Sedia. Sometimes called Vierge à la Croix. Painted in Rome about 1516. A doubtful story is, that the picture, formerly in the Escorial, was taken to France in 1813, and thence to England, where Sir Thomas Baring bought it for £4,000, and in 1814 sold it to the Prince of Bavaria for £5,000. Such a picture was owned by Mr. J. Purling in 1789. Many copies; one of best in Turin Gallery. Original sketch in possession of Duke of Devonshire. Engraved by P. Toschi; Tomkins; Hopwood; Vedovato (1796); J. C. Thevenin (1852).—Pinak. zu

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München, Pl. ; Gruyer, Vierges de Raphael, iii. 232 ; Lübke, Raphael, 56, 108 ; Gal. di Torino, i. Pl. 29 ; Passavant, ii. 242 ; Buchanan, Mem., ii. 242.

MADONNA DI TERRANUOVA, *Raphael*, Berlin Museum ; wood, round, 2 ft. 10 in. diameter. Virgin seated, Jesus lying on her knees ; on left, Infant St. John ; on right, another child (St. John Evangelist ?). Painted in Florence in 1505 for Terranuova family of Genoa, afterwards of Naples ; in their possession until 1854, when sold to King of Prussia for 30,000 scudi. Fairly preserved, and but little retouched. In it the genius of Raphael may be seen struggling between the tendencies of the Umbrian and Florentine schools (C. & C.). Studies in Berlin Museum and Venice Academy. Engraved by J. Scotto (1823) ; Ed. Schäffer.—C. & C., Raphael, i. 172, 193, 231 ; Passavant, ii. 25; Müntz, 176 ; Lübke, Raphael, 33, 93 ; Gruyer, Vierges de Raphael, iii. 121 ; Lermolieff, 378.

MADONNA DEL TRONO (of the Throne), Fra *Bartolommeo*, Uffizi, Florence. The Virgin enthroned, with Jesus in her lap and Infant St. John kneeling at her feet ; behind her, St. Anna, standing, gazing upwards at a choir of angels and cherubs ; on each side of the throne, the ten patron saints of Florence, and on the steps in front, two angels seated. Fra Bartolommeo's last picture, left unfinished at his death in 1517. Ordered for the grand saloon of the Republic of Florence, but placed, in time of the Medici, in S. Lorenzo, whence removed to Uffizi.—Lasinio, i. Pl. 86 ; Vasari, ed. Mil. ; Soc. Ed. and Paris, Gal. di Firenze, Pl. 24.

MADONNA DEL VELO. See *Madonna* with Diadem.

MADONNA DELLE VESTIGHE. See *Margaritone*.

MADONNA DEL VIAGGIO. See *Madonna* del Gran' Duca.

MADONNA DELLA VITTORIA (of Victory ; Vierge de la Victoire), Andrea *Mantegna*, Louvre ; canvas, H. 9 ft. 1 in. × 5 ft. 4 in. In an artificially constructed bower, the Virgin enthroned, with Infant Jesus standing on her knees ; her mantle held on one side by Archangel Michael, on other by St. Maurice ; in background, SS. Andrew and Longinus, protectors of Mantua ; in front, near Virgin, stands Infant St John, and below him St. Elizabeth ; opposite her, kneeling, is Francesco Gonzaga, Marquis of Mantua, in full armour. Painted for S. M. della Vittoria, Mantua, in honour of the victory of Fornova, which the Marquis claimed to win in 1485 over Charles VIII. of France, though he was really defeated Carried to Paris in 1797.—Ch. Blanc, École lombarde, Mantegna ; C. & C., N. Italy, i. 410 ; Gaye, Carteggio, i. 328 ; Mündler, 135 ; Rosini, iii. 196 ; Mantz, Peinture italienne, 140.

Madonna della Vittoria, Andrea Mantegna, Louvre, Paris.

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MADONNA WITH THE WHITE LADY. See *Madonna* with Saints, Titian, Dresden Gallery.

MADONNA OF ZOPPÉ, *Titian*, Church at Zoppé ; canvas, H. 4 ft. × 3 ft. Madonna enthroned between SS. Joachim and Jerome, and St. Anna in prayer in front. Painted in 1528, during a visit made while a pestilence was raging in Venice, for an altarpiece in the chapel founded there by Matteo Palatini. The arms of the Palatini family appear on the pedestal at the left of St. Anna's head. Injured by damp while concealed in the wood behind the village during the French invasion and by injudicious restoration.—C. &. C., Titian, i. 324 ; Gilbert, Cadore, 79.

MADOU, JEAN BAPTISTE, born in Brussels, Jan. 26, 1796, died there, April 3, 1877. Genre painter, pupil of P. J. C. François ; one of the most original among modern Belgian artists. He was at first a lithographer, and from 1821 to 1840 published a number of valuable collective works, such as "Picturesque Views in Belgium," "Scenes of Society," etc. His genre scenes from 18th century are often humourous. Member of Brussels and Antwerp Academies. Medal, and L. of Honour, 1855 ; Order of Lion ; Commander of Order of Léopold, 1863. Works: Ambulant Musicians, Jeweller (1835) ; The Outlaw, Pages on a Farm, Much Ado about Nothing, Peasants in Admiration ; Scenes from Lives of Flemish and Dutch Painters (1840) ; Flemish Festival in 18th Century ; Rat-Hunt, The Driveller, Brussels Museum ; Gallant Feat, Artist's portrait, Antwerp Museum ; Poachers stopped by Forester, Museum Fodor, Amsterdam ; Huntsman, Stettin Museum ; Importunate Acquaintance, William Astor, New York ; Scolding Wife, W. H. Vanderbilt, ib. ; Flemish Cabaret, C. Vanderbilt, ib. ; Latest News, Old Friends, Aug. Belmont, ib. ; Pinch of Snuff, J. J. Martin, Brooklyn.—Art Journal (1866), 37 ; (1877), 176 ; Gaz. des B. Arts (1864), xvii. 468 ; Immerzeel, ii. 193 ; Kramm, iv. 1039 ; Kunstbl. (1855), 145 ; (1856), 7 ; Kunst-Chronik, xii. 531.

MADRAZO Y AGUDO, Don JOSÉ DE, born at Santander, April 22, 1781, died in Madrid, May 8, 1859. History and portrait painter, pupil of Madrid Academy, and in Paris of David, and finally studied in Rome. Became court painter, and in 1818 director of the Madrid Academy, and later also of the Museum. He did much towards the reform of the Academy, and through numerous pupils greatly influenced modern art in Spain. Member of Accademia di S. Luca in Rome, and in 1832 honourary member of Dresden Academy. Works : Jesus at House of Ananias, Death of Viriathus, Triumph of Divine over Worldly Love, Allegory of Spring, do. of Winter, do. of Morning, do. of Noon (1819), Equestrian portrait of Ferdinand VII., Madrid Museum ; Death of Lucretia, Fight of Greeks and Trojans over Body of Patroclus, Quirinal, Rome ; Sacred Heart of Jesus with Glory of Angels, Salesian Convent, Madrid ; Madonna with Angels, Battle of Cerignola, Conquest of Breda ; Portraits of Charles IV. and Maria Louisa.—Kunstbl. (1855), 215 ; Passavant, Christl. K. in Spanien, 118 ; Unsere Zeit (1859), 462.

MADRAZO Y KUNT, Don FEDERICO DE, born in Rome, Feb. 12, 1815. History, genre, and portrait painter, son and pupil of José Madrazo, and student in Paris of Winterhalter. In 1835 he founded, with his brother-inlaw, Eugenio de Ochoa, the art journal El Artista. Court painter and professor at Madrid Academy. Medals : Paris, 3d class, 1838 ; 2d class, 1839 ; 1st class, 1845, 1855, 1878 ; L. of Honour, 1846 ; Officer, 1860 ; Commander, 1878 ; Member of Paris Academy in 1873. Works: Godfrey de Bouillon proclaimed King of Jerusalem (1839), Versailles Museum ; Maria Christina as a Nun

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at the Bed of Ferdinand VII. (1843); Women at the Sepulchre, Portraits of Queen Isabella (1845), King Francisco, Duchesses of Alba and Medina-Cœli, and many others; New Song; Cigarette; In her Boudoir; Matinée Musicale; Portrait of Count Raczynski (1850), Raczynski Gallery, Berlin. His brother Luis, pupil of his father, took the grand prize for Rome in 1848, and is especially known through his Burial of St. Cecilia in the Catacombs (1855), Madrid Museum.—Kunstbl. (1855), 215; Larousse, x. 900; Meyer, Conv. Lex., xix. 611; Müller, 347; Passavant, Christl. K. in Spanien, 118; Unsere Zeit (1859), 462.

MADRAZO, Don RAIMUNDO DE, born in Rome, July 24, 1841. Genre and portrait painter, son and pupil of Federico, and student in Paris at the École des Beaux Arts, and later of Léon Cogniet. Medal: 1st class, Paris, 1878; L. of Honour in 1878. Works: After Vespers; Andalusian Singer; La Aventurera; Playing Guitar; The Gypsy; End of a Masked Ball (1878), Mrs. A. T. Stewart, New York; The Comic Newspaper, Fair Masquerader, William Astor, ib.; Masqueraders, Fête during Carnival, William H. Vanderbilt, ib.; El *Jaleo*, Henry C. Gibson, Philadelphia; Dindon Tendre, A. J. Drexel, ib.; Pierrette (1878), Interior of S. Maria della Pace at Rome, Alexander Brown, ib.; My Model, La Soubrette (1882); Notturno, The Domino (1883). His brother, Don Ricardo, has acquired reputation as a painter in water-colours: Story-Teller of Algiers, Alexander Brown, Philadelphia; Venders of Fire-Arms in Morocco (1879); Riva degli Schiavoni (1882); Study of a Head (1884).—La Ilustracion (1879), i. 122; (1880), i. 76, 342; (1882), i. 3, 99, 402; (1884), i. 115, 378; Mag. of Art (1884), 10.

MADRUZZO, CRISTOFORO, Cardinal, portrait, *Titian*, Salvadori Collection, Trent; canvas, figure full-length, life-size. In the black robes and hat of a prince-bishop. Painted in 1548. Injured by time and restoration.—Vasari, ed. Mil., vii. 445; C. & C., Titian, ii. 186.

MAECHSELKIRCHNER, GABRIEL, flourished about 1460–80. German school; history painter who, from 1467, painted, conjointly with Ulrich Füterer, for Kloster Tegernsee and Duke Albrecht IV. of Bavaria. His works are characterized by a fantastic realism in representing bad or noble characters with great ugliness or beauty respectively. Works: Christ bearing the Cross, Crucifixion, Schleissheim Gallery.—Förster, Gesch., ii. 252; Sighart, 569.

MAES, GODFRIED, the younger, born in Antwerp, Aug. 15, 1649, died there, May 30, 1700. Flemish school; history painter, son of Godfried the elder (designer and engraver, died in Antwerp, 1679), pupil of Peeter van Lint; entered the Antwerp guild in 1664, became master in 1672, and dean in 1682. Works: Martyrdom of St. George (1684), Antwerp Museum; St. Nich-

godefridus Maes Fecit.
1684

olas (1689), Ghent Museum.—Cat. du Mus. d'Anvers (1874), 238; Kramm, iv. 1041; Rooses (Reber), 335; Gaz. des B. Arts (1861), xi. 347; Van den Branden, 955.

MAES (Maas), NICOLAAS, born at Dordrecht in 1632, died in Amsterdam in December, 1693. Dutch school; genre and portrait painter, pupil of Rembrandt, in whose manner he at first painted warmly coloured portraits of a reddish tint, but gradually came under influence of Flem-

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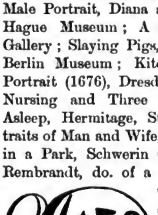
ish masters at Antwerp, where he was intimate with Jordaens, and executed his much prized genre pictures, treating domestic scenes, and seldom containing more than one or two figures. Settled in Amsterdam in 1678. Painted many portraits, especially of children. Works: Cradle, Dutch Household, Idle Cook, National Gallery, London; Girl Peeping, Buckingham Palace; Girl threading Needle, Bridgewater Gallery; Family Group, Stafford House; Woman with Three Children, Mr. Munro; Woman Asleep by a Cradle, Mr. Baring; Servant on the Stair, Sir Richard Wallace, Bart.; The Listener, Lacemaker at Work, Mr. Labouchere, Stoke, near Windsor Castle; Saying Grace (1648), Louvre, Paris; Portraits of Willem Nieuwport, Dutch Ambassador at London, and his Wife (1672), Portraits of Lady and Gentleman, Rotterdam Museum; The Dreamer, Old Woman Spinning (2), Portrait of Marten Meulenaer (1675), three other portraits, Museum, Amsterdam; The Toad, Six Collection, ib.; Milkmaid, Van Loon Collection, ib.; Old Woman saying Grace, Felix Meritis Institution, ib.; Portrait of Young Man (1660), Rotterdam Museum; Old Woman Reading, Male Portrait, Brussels Museum; Portrait of Heinsius (1656), Arenberg Gallery, Brussels; Male Portrait, Diana and Nymphs (1650), Hague Museum; A Scholar, Brunswick Gallery; Slaying Pigs, A Bishop Reading, Berlin Museum; Kitchen Interior, Male Portrait (1676), Dresden Gallery; Woman Nursing and Three Girls, Old Woman Asleep, Hermitage, St. Petersburg; Portraits of Man and Wife, do. of two Children in a Park, Schwerin Gallery; Portrait of Rembrandt, do. of a Burgomaster, Turin Gallery; Girl Praying (erroneously under Caspar Netscher), Uffizi, Florence; Duchess of Mazarin, New York Museum; Portraits in Munich (2), Oldenburg, Schleissheim, and Copenhagen (2) Galleries; do., Rothan Gallery, Paris.—Allgem. d. Biog., xx. 47; Ch. Blanc, École hollandaise; Burger, Musées, i. 53, 221; ii. 23, 184; Immerzeel, ii. 191; Kramm, iv. 1032; Kugler (Crowe), ii. 384; Riegel, Beiträge, ii. 281; De Stuers, 72; Quellenschriften, xiv. 267; Gaz. des B. Arts (1872), vi. 303; (1873), vii. 282.



MAES-CANINI, JAN BAPTIST LODEWYCK, born in Ghent, Sept. 30, 1794, died in Rome, April, 1856. History and portrait painter, pupil of Ghent Academy under his father, received numerous prizes and medals from the Art Unions in the Netherlands, and in 1821 went to Rome. Member of Ghent Academy. Works: Vaccination Room (1819); Hagar and Ishmael, Alexander and Diogenes (1821); Infant Christ and St. Ann (1826); Good Samaritan (1825), Amsterdam Museum; Apollo and the Muses, Rotterdam Museum; Roman Girl at a Shrine (1832), New Pinakothek, Munich; Roman Woman and Child Praying (1833), Königsberg Museum; do. (1839), National Gallery, Berlin; Street Scene in Rome (1833), Fruit-seller with Girl (1849), Roman Woman (1855), Kunsthalle, Hamburg; Mary Magdalen (1841), Villa Rosenstein near Stuttgart, Juno, Ghent Museum.—Cotta's Kunstbl. (1836), 18; D. Kunstbl. (1857), 66; Immerzeel, ii. 195; Kramm, iv. 1041.

MAFFEI, GUIDO VON, born in Munich, July 1, 1838. Animal painter, pupil of Munich Academy under Otto Gebler. Medals: Vienna, 1873; Munich, 1883. Works: Contested Booty (1869); Stag stirred up by Boars (1873); Wounded Fox attacked by Badger Dogs (1877); Buck pursued by Dogs (1879), Dresden Gallery; Partridges and Badger Dog, Well Hit! Tid-Bit, Badger attacked by Dogs (1882), New Pinakothek, Munich; Wounded and giving Tongue, Reynard Fugitive (1883).—Allgem. K. Chr., ix. 507; Kunst für Alle, i.; Müller, 347; Kunst-Chronik, xvii. 321; xviii. 497; Schorer's Familienblatt, vi. 724.

MAGAUD, DOMINIQUE ANTOINE, born in Marseilles, Aug. 4, 1817. Genre,

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landscape, and portrait painter, pupil of Marseilles Academy, then in Paris of Cogniet. Many of hispictures are in the public galleries of Marseilles and other French cities. Director of Marseilles Academy since 1869. Medals: 3d class, 1861 and 1863. Works: Environs of Marseilles (1841); Incident of the Massacre of the Innocents (1842); Christian Captives (1844); Descent from the Cross (1845); Women at the Spring (1846); Mater Dolorosa (1852); Scene from Dante's Purgatory; Plague in Marseilles (1860); St. Bernard preaching the Crusade (1864); Condó on Battlefield of Rocroy; Paul in Athens; Modesty (1874); Diogenes (1882).—Bellier, ii. 7; Müller, 347.

MAGDALEN, Pompeo *Battoni*, Dresden Gallery; canvas, H. 4 ft. × 6 ft. 1 in. Reclining in the obscurity of a cave, the mouth of which is seen at right; she leans upon her elbows, her hands clasped, and reads from a book which rests upon a skull at her left side; drapery blue, leaving bare her feet, arms, and right shoulder. A favourite picture, often copied. Engraved by J. S. Bach; Gius. Camerata; C. Krueger.—Hübner, Dresden Gal., i. 3.

Magdalen, Correggio, Dresden Gallery.

By Annibale *Carracci*, Louvre; canvas, H. 4 ft. 10 in. × 3 ft. 4 in. Standing at entrance to a grotto, looking toward a cross at right; below the cross, an open book on a rock. Collection of Louis XVIII.; acquired in 1821 from M. Scitivaux.—Villot, Cat. Louvre.

By *Claude* Lorrain, Madrid Museum; canvas, H. 5 ft. 3 in. × 7 ft. 8 in. Kneeling in a beautiful valley, in a mountainous and broken country; dawn effect.—Madrazo.

By *Correggio*, Dresden Gallery; copper, H. 1 ft. × 1 ft. 3 in. Reclining at the mouth of a cave under dark foliage; she supports her head on one hand, and with the other holds the book from which she is reading on the ground. Clad in a blue garment, leaving feet and shoulders bare. Early history unknown; painted probably about 1530–33. Baldinucci describes a similar work in collection of Cavaliere Niccolò de Gaddi, Florence, about 1600, which was copied by Cristofano Allori. In 18th century it was kept in the so-called golden chamber of the Castle of Modena, set in a silver frame ornamented with precious stones, enclosed in a case opened only on state occasions. Sold to Augustus III., Elector of Saxony, in 1745–46, when it was valued at 27,000 scudi. Stolen in 1788 from Dresden Gallery by one Wogaz, but recovered from his house. Many copies; one, bought from Vallati, Rome, which passed as the original in Lord Ward's Gallery, London; another by C. Allori in the Uffizi. Engraved by Daullé; Basan; Contius; Niquet; Longhi (1809); Böttcher; Bartolozzi; Stadler.—Meyer, Correggio, 336, 487; Gal. roy. de Dresde, i. Pl. 4; Landon, Œuvres, viii. Pl. 17; Klas. der Malerei, i, Pl. 48; Hübner, Dresden Gal. i. 8.

By Carlo *Dolci*, Uffizi, Florence; canvas, life-size. Bust of a beautiful woman, with her hair falling over her shoulders, clad in silk embroidered with silver and gold, and wearing pearls and diamonds; in her hand an ointment vase.—Wicar, iii. Part 29; Lasinio, i. Pl. 59; Soc. Ed. and Paris, Gal. di Firenze, 148; Baldinucci, xviii. 111.

By *Domenichino*, Palazzo Pitti, Florence; canvas, H. 2 ft. 11 in. × 2 ft. 6 in. Half-

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length, with hands clasped and eyes upraised, leaning on a stone balustrade. Her blonde tresses fall in curling masses upon her shoulders. Colour fresh, drawing and effect of light good. Bought in 1819 by Grand Duke Ferdinand III. of Count Cesar Bianchetti of Bologna. Engraved by P. Suppini.—Gal. du Pal. Pitti, iv. Pl. 124.

By Anton van *Dyck*, Vienna Museum. Half-length, with eyes raised to heaven. Engraved by A. de Jode; A. L. Krüger; Blooteling; Van der Does; L. Vorsterman; Marinus.—Smith, iii. 32; Guiffrey, 251.

By *Guercino*, Naples Museum; canvas. Half-length, leaning on left arm, contemplating the crown of thorns which she holds. Head resembles that of the Sibyl at the Capitol, though more tender and less sad. Engraved by Lasinio fils.—Museo Borbonico, vii. Pl. 17; Lavice, 200.

By *Guercino*, Vatican, Rome. The Magdalen kneeling; above, two angels showing the nails and crown of thorns. Painted for Church of the Convertite, in the Corso. Restored by Camuccini.—Pistolesi, Vaticano, vi. Pl. 66; Lavice, 312.

By *Guido* Reni, Louvre; canvas, H. 3 ft. 7 in. × 3 ft. 1 in. The Magdalen in a grotto, with hands clasped and eyes turned towards a crucifix. From collection of Louis XIV., who bought it in 1670. Engraved by Schmutzer.—Musée français, i. Pt. 1; Landon, Musée, xv. Pl. 71.

By *Guido* Reni, Louvre; copper, H. 2 ft. 2 in. × 1 ft. 8 in. Bust; she raises her eyes to heaven and clasps her hands on her breast, over which her long hair falls. Collection of Louis XIV. Engraved by Stoelzel in Musée français.—Landon, Musée, 2d Col., iii. Pl. 18.

By *Guido* Reni, National Gallery, London; canvas, H. 2 ft. 7 in. × 2 ft. 3 in. Half-length, size of life. From Orleans Gallery; sold to Mr. Hope for £400; purchased in 1840 from Sir Simon Clarke for £430 10s Engraved by J. Bouillard in Galerie du Palais Royal, and by W. Sharp.—Waagen, Treasures, ii. 337; Richter, Ital. Art in Nat. Gal., 105.

By *Guido* Reni, Vienna Museum; canvas, H. 2 ft. 3 in. × 1 ft. 11 in. Half-length, draped, leaning upon the left arm, the right on the heart; in contemplation before a crucifix. Engraved by Ig. Krepp.—Gal. de Vienne, ii. Pl. 67.

By Jean Jacques *Henner*, Toulouse Museum; canvas. Full-length, draped below the hips, seated on ground in a cave, with knees drawn under. Replica, Miss Hitchcock, New York. Photogravure in Art Treasures of America.

By Charles *Lebrun*, Louvre, Paris; canvas, H. 8 ft. 3 in. × 5 ft. 7 in. Full-face, seated before a table on which is a mirror, rending her clothes and lifting her eyes filled with tears towards heaven. At her feet, a casket of jewels overturned; in background, an open window. Ordered by M. de Camus for the Church of the Convent of the Carmelites, where it remained until the Revolution. Said erroneously to be a portrait of Mme. de La Vallière. Engraved by G. Edelinck; Carmona.—Villot, Cat. Louvre.

Magdalen, Charles Lebrun, Louvre, Paris

By *Murillo*, Adolph Carstansen, Cologne; canvas, H. 4 ft. 6 in. × 3 ft. 10 in. In red

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and blue robes, kneeling, with hands joined in prayer, in a cavern, looking up to three angels, one of whom plays a violin, another a flute, while the third sings from a sheet of music; on ground, a cross, book, vase, and skull. Bought in 1871 from Mr. Nieuwenhuys; Walsh-Porter sale (1810), £420.—Curtis, 259.

By *Murillo*, Academia S. Fernando, Madrid; canvas, figure full-length, life-size. In white chemise and brown robe, with red drapery over limbs, seated front, with hands clasped, looking to her right; in her lap, an open book. Engraved by S. Brieva.—Curtis, 260.

By school of *Murillo*, Madrid Museum; canvas, H. 5 ft. × 4 ft. Partly draped in gray robe and red mantle, seated nearly front, on a rock in a cavern, looking up, her cheek resting on her right hand, her left holding an open book against her body; beneath her elbow is a skull, and on the rock beside it a cross. From Palace of Ildefonso (?). Lithographed by H. Blanco.—Curtis, 259; Madrazo, 489.

By *Rubens*, Vienna Museum; canvas, H. 6 ft. 3 in. × 4 ft. 7 in. Seated at left, in a white satin robe and blue vest, with clasped hands and streaming eyes turned upwards, trampling her casket of jewels under her feet; the tranquillity of a religious life represented by a female figure in black seated in background. Engraved by Vorsterman.—Smith, ii. 90.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Magdalen in a beautiful landscape, with a laurel tree near a brook in foreground. Companion picture to St. *Mary* of Egypt, the two being painted to fill narrow spaces between windows.—Ruskin, Stones of Venice, iii. 330.

By *Titian*, Hermitage, St. Petersburg; canvas, H. 3 ft. 9 in. × 3 ft. 3 in.; signed. Figure, seen to the hip, scantily clad in a white garment striped with red and black; well-developed bosom and throat covered by long, wavy hair; skull and open book to right, little vase to left. Painted about 1561; passed in 1581 from Pomponio Vecelli to the Barberigo family, and thence to the Hermitage. Replicas, with variations, in Naples Museum and Palazzo Durazzo, Genoa; another lately in Ashburton Collection, London. Numerous late copies.—C. & C., Titian, ii. 313; Vasari, ed. Mil., vii. 454; Cat. Hermitage.

By *Titian*, Palazzo Pitti, Florence; wood, H. 2 ft. 9 in. × 2 ft. 3 in.; signed. A young woman, nude, half-length, her shoulders partly covered with golden tresses which she presses to her breast; her upturned face and eyes and falling tears imply a penitence which her form belies. Probably painted about 1531 for Francesco Maria, Duke of Urbino. Original, painted for Marquis of Mantua to be presented to D'Avalos del Vasto, has disappeared. Many copies by Titian's disciples and others: two in Palazzo Doria, Rome; two at Hampton Court; fine one, with variations, in Naples Museum.—Vasari, ed. Mil., vii. 454; C. & C., Titian, i. 348; Gal. du Pal. Pitti, i. Pl. 108.

By Alessandro *Turchi*, Madrid Museum; canvas, 4 ft. 8 in. sq. The Magdalen in prayer before a rock, on which are two books, a crucifix, and a skull.—Cat. Museo del Prado.

By Paolo *Veronese*, Madrid Museum; canvas, H. 4 ft. × 3 ft. 4 in. The Magdalen in the desert, kneeling with arms crossed and eyes turned towards heaven, from which rays of light proceed; at left, on a rock, a crucifix and an open book, and at her feet a skull. Formerly in Palazzo de S. Ildefonso. Replica in Capitol Gallery, Rome (?)—Cat. Museo del Prado; Righetti, Campidoglio, ii. Pl. 319.

By Timoteo *Viti*, Bologna Gallery; wood, H. 5 ft. 8 in. × 3 ft. 6 in. The Magdalen, with hands clasped, standing before a grotto; she wears a short red mantle, beneath which her long hair is seen reaching to her bare feet. Ordered by Lodovico Amaduzzi about 1508 for the Chapel of S. Cipriano, S. Martino, Urbino. Engraved by F. Rosas-

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pina; L. Martelli.—Vasari, ed. Mil., iv. 497; Pinac. di Bologna, Pl. 42; Kugler (Eastlake), ii. 484.

Subject treated also by Cristofano Allori, Uffizi, Florence; Andrea del Sarto, Palazzo Torrigiani, Florence; Fra Bartolommeo, Siena Museum; Angelo Bronzino, Palazzo Mozzi, Florence; Sebastiano Brunetti, Bologna Museum; Silvestro Buono, Naples Museum; Guido Cagnacci, Museums of Dresden, Berlin, Munich, and Madrid; Il Calabrese, Munich Museum; Luca Cambiaso, Palazzo Doria, Genoa; Andrea Carlone, Uffizi, Florence; Annibale Carracci, Palazzo Doria, Rome, and Louvre; Andrea del Castagno, Florence Academy; Giacomo Cavedone, Modena Gallery; Carlo Cignani, Munich Museum; Ludovico Cigoli, Uffizi, and Madrid Museum; Francesco Curradi, Uffizi; Carlo Dolci, Munich Gallery; Luca Ferrari, Modena Museum; Marco Antonio Franceschini, Vienna and Dresden Galleries; Francesco Furini, Vienna Museum; Benedetto Gennari, Naples Museum; Orazio Gentileschi, Vienna Museum; Francesco Gessi, Dresden Gallery; Luca Giordano, Dresden and Toulouse Galleries; Francesco Granacci, Munich Gallery; Guercino, Bologna and Madrid Museums; Guido Reni, Madrid Museum; Lanfranco, Uffizi, and Modena Gallery; Pietro Rotari, Dresden Gallery; Andrea Sacchi, Florence Academy; Bartolommeo Schidone; Tintoretto, Madrid Museum; Titian, Naples Museum and Palazzo Doria, Rome; Luis de Carbajal, Madrid Museum; Spagnoletto, ib.; Zurbaran, Dresden Gallery; Hans Memling, Louvre; Marcel Verdier (1842); Ary Scheffer; Natale Schiavoni, Berlin (1852) and Vienna Museums; Jules Joseph Lefebvre (1876).

MAGES, JOSEF, born at Imst, Tyrol, in 1728, died at Strassburg in 1769. German school; history painter, pupil of Kapeller; went to Innsbruck, and after several years in Vienna, where he studied the master-works in the gallery, lived successively at Strassburg, Stuttgart, and Augsburg, where he finally settled; was a proficient in fresco painting. Works: Mary of Egypt, Christ on the Cross with Mary and St. John, St. Salvator's, Augsburg; Life of St. Augustine, Legend of the Holy Sacrament (4), Miracles of the Host on the Elements (4), Frescos in the Cupola, Church of the Holy Cross, ib.—Allgem. d. Biog., xx. 59; Nagler, viii. 180; Wurzbach, xvi. 263.

MAGI, ADORATION OF, Giovanni *Bellini*, National Gallery, London. The Virgin and Child, with Joseph seated near them; at a little distance, the three Kings respectfully offer gifts. A predella of pure conception, delicately executed. Bought at Leigh Court sale (1884), 365 guineas.—Waagen, Treasures, iii. 185.

By Sandro *Botticelli*, Uffizi, Florence; wood, figures half natural size. The Virgin and Child, with St. Joseph behind, the Magi, attendants, and spectators; the one kneeling is Cosmo de' Medici, the two others Giuliano and Giovanni de' Medici. All figures in costume of 15th century. Painted about 1480 for S. M. Novella, Florence; removed in 17th century to the Villa Reale del Poggio Imperiale, whence came to Uffizi in 1796. One of the best pictures of the period.—Vasari, ed. Mil., iii. 315; C. & C., Italy, ii. 419.

By Albrecht *Dürer*, Uffizi, Florence; canvas. The Virgin, fair-haired, draped in blue, with a white veil, sitting at left, with Jesus on her knees; the three Magi, in magnificent dresses glittering with gold, approach with gifts; background, a sunny landscape. Painted in 1504 for Elector Frederick of Saxony; presented in 1603 by Christian II. to the Emperor Rudolph II.; sent in last century to Florence, in exchange for Fra Bartolommeo's Presentation in the Temple. —Thausing, i. 298.

By *Garofalo*, Ferrara Gallery; wood, H. 11 ft. × 6 ft. 6 in.; signed, dated 1537. A rich composition, with a landscape and architectural background; and in foreground the three Kings with their retinue, some on foot and some on horses and camels, offering adoration and presents to the Child. Paint-

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for S. Giorgio, near Ferrara. One of Garofalo's best works, and still very brilliant.—Vasari, ed. Mil., vi. 465; Cat. Ferrara Gal.

By *Gentile* da Fabriano, Florence Academy; wood, H. 5 ft. 9 in. × 7 ft. 4 in.; signed, dated 1423. The Virgin, with Jesus in her lap, seated at left, attended by St. Joseph and two women; at right, the three Kings, the foremost one kneeling to kiss the Child's foot, followed by a large retinue of followers, grooms, and huntsmen, with horses, camels, dogs, monkeys, and parrots. The Saviour, the Virgin, and the annunciating angel appear in the medallions of the gables; the predella comprises the Nativity, the Flight into Egypt, and the Presentation in the Temple, the last of which was carried to Paris in 1812 and is now in the Louvre. The face of the turbaned man behind the last of the Kings is engraved by Vasari as Gentile's portrait. Painted for the sacristy of S. Trinità, Florence.—Vasari, ed. Mil., iii. 6; Albertini, Memoriale, 14; C. & C., Italy, iii. 100; Gal. Accad. di Firenze, Pl. 22.

Adoration of Magi, Gentile da Fabriano, Florence Academy.

By Domenico *Ghirlandajo*, S. M. degli Innocenti, Florence; painted in tempera, dated 1488. The Virgin and Child receiving the three Kings, with children kneeling at sides; in distance, fine architecture and a landscape; a cavalcade advances through an arch, and far away the angel announces to the shepherds; in fields to right, massacre of the innocents; above, four angels, one with a scroll. The fourth figure from side of picture, to the left of the Virgin, is a portrait of Ghirlandajo. The finest panel by the master.—Vasari, ed. Mil., iii. 258; Richa, viii. 128; C. & C., Italy, ii. 488.

By Domenico *Ghirlandajo*, Uffizi, Florence; wood, round; figures less than natural size; dated 1487. The Virgin, seated, with Jesus on her lap; the three Kings kneeling, one leaning over to kiss the foot of the Child; at sides, several attendants. Painted prob-

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ably for Church of Orbatello. A beautiful composition and rich in colour, but injured by retouching. Repetition, with variation, in Palazzo Pitti.—C. & C., Italy, ii. 488; Rumohr, Forschungen, ii. 285; Rosini, iii. 111.

By Filippino *Lippi*, Uffizi, Florence; wood, figures less than natural size; signed, dated 1496. The Virgin and Child, with St. Joseph behind, and two of the Magi kneeling in front, while the third pauses to let his crown be removed; Moorish and Indian attendants, with horses and spectators; upwards of thirty figures in all. According to Vasari, the astrologer with a quadrant is Pier Francesco de' Medici, and other figures represent others of the family. Painted for S. Donato al Scopeto, Florence.—Vasari, ed. Mil., iii. 73; C. & C., Italy, ii. 444.

Adoration of Magi, Raphael (?), Berlin Museum

By *Murillo*, Belvoir Castle, Leicestershire, England; canvas, H. about 6 ft. × 5 ft. The Virgin, nearly full-length, standing on right, holding the Child on a box supported on trestles; behind her, St. Joseph; in centre foreground, one of the Kings kneeling, his yellow mantle held by two pages; beyond, another in white robes, holding vases; on his right, a third in white turban and two children. Early work.—Curtis, 167.

By Nicolas *Poussin*, Louvre; canvas, H. 5 ft. 4 in. × 5 ft. 9 in. The Virgin, seated at left in front of the ruins of a temple, holds Jesus on her knees; behind her, St. Joseph; the three Kings, followed by servants and soldiers, prostrate themselves before the Saviour and offer gifts; in background, at right, their horses. Painted at Rome in 1653 for M. de Mauroy; passed at his death to M. de Boisfranc, and then to the Chartreux of Paris, from which acquired by Louvre. Engraved by Ant. Morghen in Musée français, and by Avice.—Villot, Cat. Louvre.

By *Raphael* (?). Berlin Museum; canvas, H. 7 ft. 10 in. × 5 ft. 10 in. The Infant is lying on a carpet spread on the ground, adored by Mary and two angels kneeling; at left, St. Joseph, standing, leaning upon a staff; at right, the Magi, one of whom, kneeling, presents a golden vase; in background, left, the stable, with an ox and an ass looking out; at right, a caravan descending a mountain; above, three angels, draped, holding a banderol inscribed Ecce Agnus Dei. Border decorated with arabesques and figures of saints in grisaille. Painted about 1503 by Raphael, according to local tradition, for Ancajano Ancajani, Abbot of the Convent of Ferentillo, near Spoleto, 1478–1503. Remained in Church of S. Pietro there until 1700, when it was restored and removed to the Chapel of the Palazzo Ancajani, Spoleto, a copy by So

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bastiano Conca being put in its old place. In 1825 the Ancajani family took it to Rome, where it was sold in 1833 for 6,000 scudi to the Berlin Museum. Called sometimes Ancajani Madonna. Another copy by Jacopo da Nourcia. Engraved by Ed. Eichens, 1836. Ascribed by C. & C. to Lo Spagna.—Pungileoni, Elogio storico, 18; Passavant, ii. 319; C. & C., Italy, 305; Kugler (Eastlake), ii. 411; Waagen, Blätter für bild. Kunst (1834), No. 18.

By *Rembrandt*, Buckingham Palace; wood, H. 3 ft. 1 in. × 2 ft. 2½ in.; signed, dated 1657. The Virgin, with Jesus on her knees, seated at right in a stable, receiving offerings of the Magi, who are kneeling; at left, several kings and sages; in background, a company with camels, advancing. In Amsterdam and Rotterdam Collections in 1715–99; sale of Grandpré Collection (1815), withdrawn at 70,000 francs. Engraved by J. Burnet.—Vosmaer, 303, 490; Smith, vii. 25.

By *Rubens*, Antwerp Museum; canvas, H. 14 ft. 6 in. × 11 ft.; eighteen figures. The Virgin, at left, with Joseph standing behind her, holding Jesus on a pillow; before him one of the Magi and a youth are kneeling; behind these another king, whose bonnet a servant is removing, has a vase in one hand and its cover in the other; near them a man on horseback and persons looking on. Painted for S. Michael, Antwerp, in thirteen days. Engraved by Lommelin; Eynhoudts.—Smith, ii. 9.

By *Rubens*, Brussels Museum; canvas, H. 10 ft. 5 in. × 9 ft.; twenty figures. The Virgin, standing near centre, with St. Joseph beside her, holds Jesus erect on a crib; one of the Magi, bowing, embraces his foot; a second stands on farther side, and on his right an Ethiopian king; behind these are pages with vases of coin, and a negro and a boy bearing candelabra; at left, an armed soldier prevents with his shield the entrance of several persons. Probably the picture painted for the Capuchins at Tournay. Engraved by L. Vorsterman; in reverse by N. Lauwers.—Smith, ii. 54.

By *Rubens*, Hermitage, St. Petersburg; canvas, H. 7 ft. × 9 ft. The Virgin, seated in a cave used as a stable, with Jesus in her lap, before whom one of the Kings is kneeling; behind him, three others, with their train; behind them, soldiers descending a ladder; at left, two men on horseback.—Smith, ix. 253.

By *Rubens*, Louvre, Paris; canvas, H. 9 ft. 2 in. × 7 ft. 2 in. The Virgin, standing, holding Jesus upon a cushion placed on a straw which covers a kind of pedestal; he

Adoration of Magi, Rubens, Brussels Museum.

puts his hand into a shell full of gold pieces which one of the Kings presents, kneeling; at right, another, also kneeling, with a golden vase; the third, a turbaned negro, bears an open casket; at left, behind the Virgin, St. Joseph, standing; in background, cattle eating; at right, a group of four soldiers. Painted about 1612 for Church of the Annonciades, Brussels. Engraved by Bolswaert; Panneels; and by an anonymous engraver. Replica (8 ft. 3 in. × 6 ft. 10 in.), Blenheim sale (1886), £1,500.—Waagen, Art Treasures, iii. 125; Villot, Cat. Louvre.

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By *Rubens*, Madrid Museum ; canvas, H. 11 ft. 4 in. × 16 ft. The Virgin presents Jesus to the three Kings, who are followed by a splendid train.—Smith, ii. 135 ; Madrazo.

By *Rubens*, St. Jean, Mechlin ; canvas, H. 12 ft. × 10 ft. The Virgin, standing at right, with St. Joseph behind her, holds Jesus on a pillow for adoration ; the Magi, with pages, a man in armour and a negro, and several persons beyond, two bearing torches. The best of Rubens' works on the subject. Painted in 1624, with seven other pictures, comprising the covers and predella of the altarpiece, in eighteen days, for 1,800 florins. Engraved by Vorsterman ; Nolpe. Sketch in collection of Marquis of Bute, Luton House.—Smith, ii. 43.

By Il *Sodoma*, Cappella Piccolomini, S. Agostino, Siena ; wood, arched, figures life-size. Painted in 1536 for the altar of the Arduini ; in possession of Piccolomini family since 1612. Engraved by Lasinio, Jr., in Pitture di Siena.—Meyer, Künst. Lex., iii. 225 ; Vasari, ed. Mil., vi. 395.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Ruskin calls it the "most finished picture in the Scuola, except the Crucifixion, and perhaps the most delightful of the whole."—Ruskin, Stones of Venice, iii. 327.

By *Titian*, Madrid Museum ; canvas, H. 4 ft. 8 in. × 7 ft. 2 in. The Virgin and Child, seated under a thatched pent-house to the left, with St. Joseph behind, and one King kneeling in front ; to right, the others, with a suite of riders, led horses, and camels. Painted in 1560 for Philip II. Replica in the Escorial, probably by a Spaniard ; others in Butler-Johnstone Collection, London, and in Ambrosiana, Milan. —C. & C., Titian, ii. 308 ; Vasari, ed. Mil., vii. 452.

By *Velasquez*, Madrid Museum ; canvas, H. 6 ft. 8 in. × 4 ft. 1 in.; dated 1619. The Virgin, in red robe, blue mantle, and white scarf, sitting on a platform on right, holding Jesus on her lap ; before them, on left, two Kings, kneeling, and one, an Ethiopian, standing, all with golden vases ; on right, St. Joseph ; on left, a servant.—Curtis, 5 ; Madrazo, 592.

By Paolo *Veronese*, Brera, Milan ; canvas, arched, H. 14 ft. 9 in. × 11 ft. 5 in. The Virgin, seated, with Jesus on her knees, receiving the adoration of the Magi, who are attended by soldiers in armour and attendants, with horses and camels, bearing gifts ; in front, a dwarf holding a dog by a leash. Formed the middle part of a triptych once in Church of the Ognissanti, Venice. The wings, also in Brera, have SS. Gregory and Jerome on one side, and SS. Ambrose and Augustine on the other, with angels playing musical instruments above each.—Eastlake, Brera, 76.

By Paolo *Veronese*, Devonshire House, London ; canvas, figures life-size. One of the master's best pictures.—Waagen, Treasures, ii. 90.

By Paolo *Veronese*, Dresden Gallery ; canvas, H. 7 ft. 3 in. × 16 ft. The Virgin, seated, with Jesus in her lap, receiving the homage of the Magi, who, attended by a retinue of servants and horses and camels, offer gifts. From the Modena Collection. Restored in 1837 by Schirmer. Engraved by Kilian.—Gal. royale de Dresde, i. Pl. 14 ; Ridolfi, Marav., ii. 57 ; Hübner, Dresden Gal., i. 16.

By Paolo *Veronese*, National Gallery, London ; canvas, H. 11 ft. × 7 in. 10 ft. 7 in.; dated 1573. The Virgin, with Jesus in her arms, seated in a ruined building, part of which has served as a stable, receiving the adoration of the Wise Men, behind whom is their retinue bearing presents ; a ray of light, with winged cherubs hovering along it, falls on the Child. Formerly in S. Silvestro, Venice ; acquired of A. Toffoli, Venice, in 1855, for £1,977.—Nat. Gal. Cat.; Richter, Ital. Art in Nat. Gal., 106.

By Paolo *Veronese*, Vienna Museum ; canvas, H. 3 ft. 8 in. × 5 ft. 5 in. The Virgin, with Jesus in her arms, seated in front of the columns of a portico ; behind her, St.

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Joseph; in front, the three Kings (one a negro in a turban) with attendants; in foreground, at left, a horse and a dog; in background, a camel's head and a horse's head. The man in armour is Veronese himself.—Gal. de Vienne, i. Pl. 43.

By Leonardo da *Vinci*, Uffizi, Florence; wood, 7 ft. 9 in. sq. The Madonna, seated in foreground, with Jesus in her arms, and the Magi and their attendants grouped around; more than 30 figures. Painted (1480-83) in brown; unfinished. Probably the picture for which Leonardo received a commission in 1481 from the monks of S. Donato al Scopeto, near Florence. Engraved in outline in Rosini's "Storia della pittura italiana."—Vasari, ed. Mil., iv. 27; Richter, Leonardo, 9; Clément, 341; Gaz. des Beaux Arts (1867), xxiii. 531; Burckhardt, 627; Ch. Blanc, École florentine.

Subject treated also by Cristofano Allori, Uffizi, Florence; Guido Aspertini, Bologna Gallery; Jacopo Bassano, Vienna Museum; Leandro Bassano, Louvre, Paris, and Madrid Museum; Bonifazio, Venice Academy; Sandro Botticelli, Uffizi; Brusasorchi, S. Stefano, Verona; Luca Cambiaso, Parma and Turin Museums; Benedetto Castiglione, SS. Annunziata, Genoa; Giuseppe Chiari, Dresden Gallery; Belisario Corenzio, Naples Museum; Lorenzo di Credi, Berlin Museum; Giovanni Antonio Fassolo, Dresden Museum; Gaudenzio Ferrari, Milan Gallery; Francesco Francia, Dresden Gallery; Garofalo, Berlin Museum; Gentile da Fabriano, Trinità, Florence; Domenico Ghirlandajo, Pitti and Uffizi; Fra Angelico, National Gallery, London; Filippo Lippi, Uffizi; Bernardino Luini, Cathedral of Como; Mantegna, Uffizi; Matteo di San Giovanni, S. Domenico, Siena; Girolamo Mazzola, Louvre; Lorenzo Monaco, Uffizi; Battista Naldini, Dresden Museum; Marco Palmezzano, ib.; Camillo Procaccini, Modena Museum; Luca Signorelli, Louvre; Sodoma, S. Agostino, Siena; Titian, Vienna Museum; Paolo Veronese, Madrid, Vienna, and Dresden Museums; Leonardo da Vinci, Uffizi; Antonio Vivarini, Berlin Museum; Velasquez, Madrid Museum; Jerome Bosch, ib.; Lucas Cranach, elder, Vienna Museum; Albrecht Dürer, Uffizi; Jan van Eyck, Brussels Museum; Hans Holbein, Munich Museum; Gerard Seghers, Notre Dame, Bruges; Martin de Vos, Dijon Museum; Rubens, St. John, Mechlin, Brussels Museum; Jean Jouvenet, Church of La Fosse; Nicolas Poussin, Dulwich Gallery; Richard Tassel, Dijon Museum; Heinrich Lehmann (1855), Rheims Museum.

MAGNIFICAT, Jean *Jouvenet*, Notre Dame, Paris. The Visitation. Jouvenet's last work, and one of his best. Painted in 1715, after he had lost the use of his right hand from paralysis.

MAGNIFICAT OF ART. See *Triumph* of Religion in Arts.

MAGNUS, EDUARD, born in Berlin, Jan. 7, 1799, died there, Aug. 8, 1872. Genre and portrait painter, pupil of Berlin Academy; visited France and Italy in 1826–29, Italy again and England in 1831–35, France and Spain in 1850–53; became member of Berlin Academy in 1837, and professor in 1844; excelled in female portraits. Medal, 2d class, Paris, 1855; Order of Red Eagle; Order of St. Michael. Works: Drama with the Golden Chain, Return of the Pirate, Pirate's Farewell, Two Girls in Sunshine, Children playing with Flowers, Country Girl, Fisher-Boy of Nice, Return of Greek Fisherman, Female Head, Portrait of Jenny Lind (last three in National Gallery, Berlin); Portraits of members of Royal Family of Prussia, Field Marshal Wrangel, Prince Radziwill, Countesses Arnim and Rossi, Mendelssohn, Thorwaldsen, Curschmann, Adolf Menzel, Henriette Sontag, of himself, and of his mother, etc.; Countess Wanda Raczynski (1837), Raczynski Gallery, Berlin.—Allgem. d. Biogr.

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xx. 75 ; Art Journal (1872), 255 ; Im neuen Reich (1872), ii. 522 ; (1873), 271 ; Jordan (1885), ii. 141 ; Kunst-Chronik, viii. 521, 537 ; Rosenberg, Berl. Malersch., 142.

MAGRATH, WILLIAM, born in Ireland in 1835. Landscape and figure painter. Studied and practised art in America. Elected an A.N.A. in 1874, and N.A. in 1876. Painted in London in 1883. Studio in Washington. Works in oil: Road to Kenmair (1870); Reveille (1871); Empty Flagon (1873); Rustic Courtship, Contentment (1876); Girl Spinning, Paddy's Pets (1877); Adirondack Slopes (1878); Courtyard with Donkey, F. Harper, New York; First Proposal, Gardener, T. B. Clarke, ib.; On the Old Sod (1879); Interesting Item (1883); Sop for Neddy (1884). Water-colours: Wilds of Connemara; Irish Interior —Girl Spinning Yarn; Dairy Maid; Fisherman's Daughter; Grandfather's Pets (Charles Stewart Smith, New York), Mussel-Gatherers (Robert Gordon, ib.), Nora, Irish Thatched Cottage, On the Hillside (1876); Rue d'Epicurie and the Cathedral at Rouen, La Grosse Horloge—Rouen (1884); Recreation (1885); "Ah! Rory, be aisey, don't taze me no more!" (1886).

MAHLKNECHT, JOSEF ANTON, born at St. Ulrich, Gröden, Tyrol, about 1834, died in Munich, April 6, 1869. History and portrait painter, pupil of Munich Academy under Philipp Foltz and Johann Schraudolph, then in Vienna of Führich; spent eight months in Venice in 1858, and then some time in Rome; went to Munich again about 1862. Works: Christ blessing Little Children (1858); Philemon and Baucis; St. Notburga feeding the Poor (1863); Philippine Welser with her Children before Emperor Ferdinand at Prague, Portrait of Professor Pichler (1854), do. of the Sculptor Dominik Mahlknecht, Ferdinandeum, Innsbruck.—Allgem. d. Biogr., xx. 96; Wurzbach, xvi. 283.

MAHU, CORNELIS, born at Antwerp in 1613, died there, Nov. 15, 1689. Flemish school; still-life painter, master of the Antwerp guild in 1638. Works: Bumper with Lobster, Fruit, etc. (1648), Berlin Museum; similar subject, Ghent Museum.—Van den Branden, 1112.

MAID AND MAGPIE, Sir Edwin *Landseer*, National Gallery, London; canvas, H. 5 ft. 8 in. × 4 ft. 11 in. A milkmaid, milking a cow in a shed, is so intent upon what a young man behind her is saying that she does not observe that a magpie is carrying off a silver spoon placed in one of two wooden shoes by her side. Scene from the tale of "The Maid and The Magpie," which Rossini has made the subject of his opera of "La Gazza Ladra." Royal Academy, 1858; bequeathed by Jacob Bell in 1859. Engraved by S. Cousins.—Cat. Nat. Gal.; Stephens, 97; Wornum, Epochs.

MAIDS OF HONOUR. See *Meninas*, Las.

MAIGNAN, ALBERT, born at Beaumont (Sarthe); contemporary. History and landscape painter, pupil of Noël and Luminais. Medals: 3d class, 1874; 2d class, 1876; 1st class, 1879; L. of Honour, 1883. Works: Sailing of the *Norman* Fleet (1874); Insulting the Prisoners (1875, scene from Albigensian Crusade); Frederick Barbarossa at the Feet of the Pope (1876); Christ the Comforter (1878); Louis IX. consoling a Leper (1878), Angers Museum; Christ and the Afflicted (1879); Death of Chlodobert (1880); Dante meeting Countess Matilda (1881), Luxembourg Museum; Abandoned Woman, Fra Angelico's Dream (1882); Paying Homage to Clovis II., Admiral Carlo Zeno (1883); William the Conqueror (1885); Assault on Pope Boniface VIII. at Agnani, New York Museum.—Bellier, ii. 10; Müller, 348; La Ilustracion (1882), i. 347.

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MAILLART, DIOGÈNE ULYSSE NAPOLÉON, born at Chaussée-du-Bois-de-l'Écu (Oise), Oct. 28, 1840. History and portrait painter, pupil of Cornu, Laemmlein, and Cogniet. Won the grand prix de Rome in 1864. Medals: 1870; 2d class, 1873. Works: Thetis arming Achilles; Homer giving Drink to Achilles, Hero killing a Monster (1874); Judgment of Paris (1879); Prometheus Chained (1880); Same subject

D. MAILLART.

(1882); Stephen Marcel listening to the Ordinance (1883); Death of Correus (1885). —Bellier, ii. 11.

MAILLE-SAINT-PRIX, LOUIS (ANTOINE), born in Paris, Nov. 17, 1796. Landscape painter, pupil of Hersent and Picot. Medals: 3d class, 1841; 2d class, 1844. Works: View of the Pont de Breuil, Ruins of St. Jean-de-l'Ile, Village of Soisy (1831); Bridge of Olivet (1835); Foggy Morning (1841); Valley of Corbeil (1844); The Rhine, Souvenirs of Mt. Dore, Souvenir of Mayence (1848); Interior of a Turkish House in Damascus, First Cataract of the Nile, Village of Zoldoni (1852); Evening (1859); A Landscape (1863); Environs of Thion, Valley of Étiolles (1864).—Bellier, ii. 11; Larousse.

MAILLOT, THÉODORE PIERRE NICOLAS, born in Paris, July 30, 1826. History and portrait painter, pupil of Drölling and Picot, and of the École des Beaux Arts, won the 2d prix de Rome in 1850, and the grand prix in 1854. Medal, 1867; L. of Honour, 1870. Works: Zenobia on the Banks of the Araxes (1850); Abraham washing the Angels' Feet (1854); Christ and the Woman of Samaria (1863); St. John (1867); Fénélon in Battle of Malplaquet, 1709 (1870); Apotheosis and Transportation of Relics of St. Marcel, Notre Dame, Paris; The Three Theological Virtues, St. Jacques-du-Haut-Pas, ib.—Bellier, ii. 12.

MAINARDI, SEBASTIANO, born at San Gimignano, died (probably in Florence) in Sept., 1513. Florentine school; brother-in-law and pupil of Ghirlandajo, and his assistant in some of his greatest works in Florence and S. Gimignano. Though inferior in every way, his work has been sometimes confounded with that of his master, as in the Baroncelli Chapel, S. Croce. Most of his works are at S. Gimignano. There are a fine portrait and a Madonna by him in the Berlin Museum, and a Holy Family, attributed to Ghirlandajo, in the Louvre.—C. & C., Italy, ii. 493; Vasari, v. 74.

MAINCENT, GUSTAVE, born in Paris; contemporary. Landscape painter, pupil of Pils and Cabasson. Medal, 3d class, 1883. Works: Views in and near Paris (1870, 1873, 1874, 1877); Champs-Elysées (1878); Mill de la Galette (1880); Place Pigale (1881); Slaughter-House at Méricourt (1882); Village Wedding, Pont-Marie (1883); At Saint-Ouen, Return from Fishing (1884); Notre-Dame Bridge (1885).

MAIR (Mayr), JOHANN ULRICH, born at Augsburg in 1630, died there in 1704. History and portrait painter, pupil of Rembrandt and of Jordaens; went to England and Italy, and after his return to Augsburg won great fame as a portrait painter; was invited to the imperial and other courts, and made court-painter to the Emperor Leopold. Works: Apostle Philip reading (1653), Museum, Vienna; Fortune Teller, Tobias and the Angel, Schönborn Gallery, ib.; Artist's portrait (1650), Germanic Museum, Nuremberg; A Philosopher, Brunswick Museum. —Allgem. d. Biogr., xxi. 141; Sandrart, ii. 329.

MAISIAT, JOANNY, born at Lyons, May 5, 1824. Fruit and flower painter, pupil of the Lyons Art School, and of Henri Lehmann. Medals: 1864 and 1867; 2d class, 1872. Works: Sweet-brier in Spring (1863), Valenciennes Museum; Gathered Fruits (1864); Bouquet of Moss Roses (1867); Border of Path on a Hill in Touraine (1867), Flowers and Fruits (1868), Luxembourg Museum; The First Flowers; Fruits on the Ground (1873); Violets

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(1875); Grapes and Peaches; Banks of the Marne near Vignely (1876); Washerwomen of Vignely, Undergrowth in the Alps (1877); Decorative Panel (1879); Bouquet of Roses (1881); Cut Roses at Foot of Rosebush (1882); Pears and Peaches, Broken Branch (1883); Rose-bushes in the Old Park, Fruit-piece (1885).—Bellier, ii. 14; Du Camp, Beaux-Arts, 84, 251, 347.

MAKART, HANS, born at Salzburg, May 29, 1840, died in Vienna, Oct. 3, 1884. History painter, pupil, in 1858, of Vienna Academy under Ruben, but, dissatisfied with the prevailing methods, left it after a few months, and returned on foot to Salzburg, whence, through the munificence of the Prince-Archbishop Maximilian von Tarnoczy, he soon proceeded to Munich, and there studied first under his relative, the landscape painter Schiffmann, and in 1861–65 at the Academy under Piloty; visited London and Paris in 1863, Italy in 1866, Venice and Vienna in 1868, Rome in 1869, and in the same year settled in Vienna at the invitation of the Emperor Francis Joseph, who caused a sumptuous studio to be prepared for the artist, and in 1876 conferred on him the title of professor. The winter of 1875–76 he spent in Egypt, then visited Antwerp, and in 1877 Spain. Professor at Vienna Academy from 1879; honorary member of Vienna, Berlin, and Munich Academies. Gold medals in Vienna, 1857, 1882; Medal of Honour, Paris, and L. of Honour, 1878; Officer, 1884. In August, 1884, he became insane. Works: Lavoisier in Prison (1861); Afternoon Pastime of Aristocratic Venetians (1862); Falstaff in the Basket (1864); Knight and Mermaids (1865), Schack Gallery, Munich; Leda (1866); Portraits in Rembrandt's manner, Roman Ruins (1867); Modern Amorettes (1868); Plague in Florence (1868), Count Pálffy, Hungary; Queen of Elves (1869), Raczynski Gallery, Berlin; Juliet on the Bier (1869), Vienna Museum; Abundantia (1870); Cycle of Allegories (1870–72), Palais Dumba, Vienna; Four Divisions of Day, Two Scenes from Snow-Drop (1873); Caterina *Cornaro* (1873, of which we give a photogravure), National Gallery, Berlin; Scene from Midsummer-Night's Dream (1874); *Cleopatra* (1875), Stuttgart Museum; Antique Sail on the Nile, Moorish Prince, Two Fellah Women carrying Water, Two Nubian Girls (1875–76); Entry of *Charles* V. into Antwerp (1875–78), Kunsthalle, Hamburg; Five Senses (1879); *Ophelia*, *Diana's* Hunting Party (1880), James A. Banker, Irvington, N. Y.; Summer (1881); Spring (1882); Cycle to Wagner's Trilogy of Nibelungs, Apotheosis of Art, Cycle in Art-historical Museum—Vienna (1883); Judith (1884); Bathers Surprised, T. A. Havemeyer, New York; Love-Dream, Miss C. L. Wolfe, ib.—Academy (1880), i. 328; Allgem. K. C., viii.; Art Journal (1881), 205; (1884), 350; Illustr. Zeitg. (1869), 101; (1875), i. 211; (1877), ii. 267; (1883), i. 292; Jordan (1885), i. 168; ii. 142; D. graph. K., ii. 11; iii. 27; Kunst-Chronik, ii. 168; v. 22, 163, 193; vii. 95; viii. 793; ix. 294; x. 694; xiii. 441; xiv. 598; xv. 521; xvi. 465; xvii. 1, 309, 490; xviii. 11, 302, 462; xix. 741; xx. 13, 95, 383, 525, 557; La Ilustracion (1881), i. 283; ii. 178; (1884), i. 75, 379; Landsteiner. Hans Makart u. Rob. Hamerling (Vienna, 1873); Leixner, Mod. K., ii. 6; Bruno Meyer, Stud. u. Krit., 326, 345; Müller, 349; Neue illustr. Zeitg. (1885), i. 7; Pecht, ii. 340; Portfolio (1884), 223; (1886), 36, 49; D. Rundschau, xxv. 463; Land und Meer (1872), No. 2, 3; Westermann's Monatshefte, xlix. 378; Zeitschr. f. b. K., viii. (Mittheilungen, i. 42); xiv. 25, 193; xxi. 181, 214.

MAKOVSKI, KONSTANTIN, born in Moscow, June 30, 1839. Historical genre and portrait painter, pupil of the Moscow

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Academy; then of the St. Petersburg Academy, where his Assassination of Czar Fédor Borissovich was awarded the second prize. He painted portraits almost exclusively for several years, but in 1869 he exhibited the Carnival in St. Petersburg, now belonging to the Emperor. After travelling in the East, he painted in 1876 the Transport of the Holy Carpet from Mecca to Cairo, also in the Emperor's Collection, which was exhibited with his Bashi-Bazouks at the Exposition universelle, Paris, 1878. Member of, and professor in, the St. Petersburg Academy. Other works: Roussalki (Water Nymphs), Hermitage, St. Petersburg; Peter the Great in his Workshop; Player on the Psalterion; Russian *Wedding*-Feast (1885), Charles William Schumann, New York. Portraits: Emperor Alexander II. (1881); Princess Yourievski and Family; Family of Grand-Duchess Marie Paulovna. Vladimir Makovski, his brother, is a genre painter.

MALADE IMAGINAIRE, Charles Robert *Leslie*, South Kensington Museum, London; canvas, H. 2 ft. × 3 ft. 2 in. Scene from Molière's "Malade imaginaire." Argan, pillowed in a chair at foot of his bed, appeals anxiously to M. Purgon, who is leaving the room in a rage; Toinette, behind her master's chair, enjoys the success of her stratagem, while Beralde regards the doctor with contempt. R. Academy, 1843.

MALARIA, Ernest *Hébert*, Luxembourg Museum, Paris; canvas, H. 4 ft. 6 in. × 6 ft. 4 in. A boat gliding along the waters of the Pontine marshes between flat shores, under a sky heavy with pestilential vapours, carrying a poor family more or less affected by the miasma. Salon, 1850. Study, G. I. Seney sale, New York, 1885. See photogravure, Vol. II., page 220.

MALBONE, EDWARD G., born in Newport, R. I., Aug., 1777, died in Savannah, Ga., May 7, 1807. Miniature painter, self-taught. Painted with success in many cities of the United States; visited London in 1801 and the West Indies in 1806. His best known work is The Hours, in which the present, past, and future are represented by female figures. It was purchased from the Malbone heirs for $1,200, and is now in the Providence Athenæum.

MALCHIN, KARL (WILHELM CHRISTIAN), born at Kröpelin, Mecklenburg, May 14, 1838. Landscape painter, pupil of Weimar Art School under Theodor Hagen. Works: View near Bützow, Mill at Eixen, View of Schwerin (1867); Summer Morning on Lake (1874), Winter Landscape (1876), Pond among Willows (1878), Schwerin Gallery; North German Landscape with Sheep (1877), National Gallery, Berlin; Beginning of Spring; Evening in Autumn after Rain (1883); Village on the Baltic (Jubilee Exhibition, Berlin, 1886).—Müller, 350; Leixner, Mod. K., ii. 113; Schlie, 44.

C. Malchin. Weimar. 76.

MALDEGHEM, ROMAIN EUGÈNE VAN, born at Denterghem, West Flanders, April 23, 1813, died at Brussels, Aug. 26, 1867. History painter, pupil of Bruges and Antwerp Academies, at the latter under Wappers; obtained in 1838 the first prize at Ghent and the grand prize for Rome at Antwerp; visited Italy and the East, especially Palestine, in 1838–42, and settled in Brussels, whither he returned, after having, from 1852, been director of Bruges Academy. Works: Fortune Teller (1836), Bruges Museum; Oath of Hannibal (1838), Antwerp Museum; Charles V. in his Cell (1838), Ghent Museum; Rubens finding his Wife Dead (1838); Madonna, Virgin appearing to St. Ignatius, St. Alphonso before the Virgin, St. Joseph's Convent, Brussels; St. Simon receiving Scapulary from the Virgin, Allegory of France (1840); Elijah comforted by the Angel; Nativity; St. Dominick receiving Rosary from the Virgin; Eleazar and Rebekah; Louis the Kind-Hearted giving St. Theodolphus his Freedom; St. Anthony receiving Pilgrims; Assumption; Sermon on Mount; Flight into Egypt; St. Louis of Gonzaga; Galileo in

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Prison; Return of Rubens from his Embassy to Spain; Festival of Madonna del Arco; Calvary; Virgin surrounded by Angels; Finding of Moses; Michelangelo's Death on his Way from Malta to Rome; Death of Lieutenant d'Atterninck (after Walter Scott).—Immerzeel, ii. 196; Kramm, iv. 1043; vii. 105.

MALI, CHRISTIAN FRIEDRICH, born at Broekhuizen, near Utrecht, in 1832. Landscape and animal painter, studied in Munich; after visiting North Italy, went in 1865 to Düsseldorf, and then to Paris, where he studied the works of Troyon. Gold medal, London, 1876. Works: Partenkirchen; View in Suabian Alps; Kochem on the Moselle; Lake of Hallstadt; View in Esslingen; Shepherd's Morning Greeting, Stuttgart Museum; View in Verona (1866), New Pinakothek, Munich; Cattle Show in the Rain, Sheep in approaching Storm; Table d'Hôte in the Stable; Return from the Alp; Sheep in Spring (1876); On the Heights, Midday Rest, Village Life (1879); Cattle Fair in Winter (1879); View of Naples (1882); Return of Sheep at Moonrise, Spring (1883); St. Johann in Tyrol (1884); Morning near Amalfi (Jubilee Exhibition, Berlin, 1886).—Meyer, Conv. Lex., xvii. 566; Müller, 350.

MALINO, LODOVICO. See *Mazzolino*, Lodovico.

MALMSTRÖM, JOHAN AUGUST, born at Vestra Ny, East Gothland, Aug. 14, 1829. History and genre painter, pupil of Stockholm Academy under N. Anderson, then studied in Düsseldorf, and in Paris under Couture; visited Italy in 1860, then lived in Paris until 1864, when he returned home, and in 1867 became professor at Stockholm Academy. Illustrated Tegnér's Frithjofs Saga, and similar works. Works: King Heimir and Aslaug; Ragnar's Sons receiving News of their Father's Death; Vikings burying their Dead (together with Gude); Ingeborg receiving News of Hjalmar's Death; Signe burning Herself; Expedition of Swedes to Norway; Elf Games; Brávalla Battle; First Ride; Children's Play; The Riders; Journey to Market.—Meyer, Conv. Lex., xxi. 611; Müller, 350.

MALOMBRA, PIETRO, born in Venice in 1556, died there in 1618. Venetian school; pupil of Salviati, but imitated manner of Palma Giovine. Painted decorative pieces, but was very successful also in portraits and cabinet pictures. A large picture of the College of Venice, Madrid Museum, is remarkable for the many portraits which it contains.—Lanzi, ii. 242; Ch. Blanc, École vénitienne.

MALOSSO, IL. See *Trotti*, Giovanni Battista.

MALTA, GRAND MASTER OF, portrait, Michelangelo da *Caravaggio*, Louvre; canvas, H. 6 ft. 5 in. × 4 ft. 5 in. Alof de Vignacourt, Grand Master in 1601, standing, in armour, with baton in hand; near him, a page bearing his casque. Bought by Louis XIV. in 1670 from Hoursel Collection. Engraved by J. N. de Larmessin.—Villot, Cat. Louvre; Filhol, xi. Pl. 35; Landon, Musée, iv. Pl. 15; Cab. Crozat, ii. Pl. 92.

MALTA, KNIGHT OF, *Titian*, Madrid Museum; canvas, H. 4 ft. × 3 ft. 4 in. A bearded man, in black-silk dress, standing at a table. A fine example of Titian's middle time. Collection of Charles II. Saved from the fire of 1734.—C. & C., Titian, ii. 420.

MALVEL (Melluel), JEAN, died in 1415. Flemish school; from 1397 court-painter to Philip the Bold of Burgundy, for whom he executed several altarpieces in 1402–7; engaged in decorating the monastery of the Carthusians of Dijon. In June, 1406, reappointed painter to Jean Sans-Peur, of whom he painted a portrait sent in 1415 to Portugal.—C. & C., Flemish Painters, 17; Kugler (Crowe), i. 37.

MALVOLIO AND THE COUNTESS, Daniel *Maclise*, National Gallery, London; canvas, H. 2 ft. 5 in. × 4 ft. 1 in. Scene from Twelfth Night: Olivia's garden; the Countess, seated, her maid standing behind her; Malvolio approaching, smiling fantas-

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tically. Engraved by R. Staines. Royal Academy, 1840. Vernon Collection.—Waagen, Treasures, i. 373; Cat. Nat. Gal.

MAN, CORNELIS DE, born at Delft in 1621, died there in 1706. Dutch school; portrait and interior painter; went early to Italy, and for nine years studied in Rome, Florence, and Venice; made his reputation with a portrait of the Regents of the Corporation of Surgeons at Delft, where he entered the guild in 1642, and was its dean in 1661–63, and repeatedly afterwards, last in 1696. Works: Peasant Wedding, Hague Museum; Rustic Interior (1687), Rotterdam Museum; Interior of Gothic Church, Darmstadt Museum.—Immerzeel, ii. 197; Kramm, iv. 1049.

MAN WITH FALCON, *Rembrandt*, Grosvenor House; wood, H. 3 ft. 8 in. × 3 ft. 2 in.; signed, dated 1643. A young man, seen to knees, with light hair, holding a falcon on his wrist. His wife (wood, same size), in a rich dress and ornaments, with a fan in her hand. The two withdrawn at Grandpré sale at 40,000 francs.—Waagen, Treasures, ii. 166.

MAN WITH A GLOVE. See *Homme* au Gant.

MAN WITH THE HOE (L'homme à la houe), Jean François *Millet*, lately in Defoer Collection, Paris. A sturdy peasant, wearied with toil, has stopped to rest, and stands, his body half bent over, leaning upon the short clumsy hoe used by labourers in France. Painted in 1862; Salon, 1863; sold to M. Crabbe, Brussels; Defoer bought it for 175,000 francs; at his sale, Paris (1886), 57,100 francs. Etched by Bracquemond.—Sensier, 236.

MAN IN THE LEATHER BELT (L'homme à la ceinture de cuir), Gustave *Courbet*, Luxembourg Museum, Paris; canvas, H. 3 ft. 3 in. × 2 ft. 7 in. Portrait of the painter in his youth. Half-length, in a blouse with a broad leathern belt, into which is thrust the thumb of his left hand; his right elbow leans upon a table, and his face is supported on the back of his hand. Sale of Courbet's works, Paris (1881), 26,000 francs, bought by State.

MAN WITH THE PINKS (Mann mit den Nelken), Jan van *Eyck*, Berlin Museum; wood, H. 1 ft. 4 in. × 1 ft. Bust portrait, three-quarters life-size, in gray doublet lined with fur and high fur cap; in right hand, two red pinks, and in left, which is raised, two white ones. From Suermondt Collection, 1874.

MAN PROPOSES—GOD DISPOSES, Sir Edwin *Landseer*, Holloway Institute, Egham, near London; canvas. Suggested by the finding of the relics of Sir John Franklin. In an Arctic landscape a hut with relics strewn around, a large white bear with a bone in its mouth, and another sprawled on the ice dragging part of the Union Jack from beneath a spar. Painted in 1864; belonged to E. V. Coleman Stoke Park; sold at his sale (1881) to Thomas Holloway for £6,615.—Stephens, 105; Art Journal (London, 1882), 317.

MAN OF SORROWS, Andrea *Mantegna*, Copenhagen Museum; wood, tempera, H. 1 ft. 6¾ in. × 2 ft. 6½ in.; signed. Christ enthroned, with two angels behind holding the corners of his winding-sheet; to the left, Jerusalem at sunset; to the right, Golgotha. Painted about 1489; formerly in collection of Cardinal Valenti, Secretary of State under Benedict XIV.—C. & C., N. Italy, i. 403.

MANCINELLI, GIUSEPPE, born at Naples in 1813, died at Palazzuolo di Castrocielo, Province Siracusa, Italy, May 24, 1875. History painter, pupil of Naples Academy, then studied in Rome. Although of no extraordinary talent, he did much towards the promotion of art at Naples under contrary circumstances; became professor at Naples Academy in 1850, and later its president. Member of several academies. Works: St. Charles Borromeo healing the Plague-stricken, S. Carlo all' Arena, Naples; Curtain for the Teatro San Carlo, ib.; Madonna degli Angeli; Christ in the Garden; St. Clara taking the Robe of St. Francis of

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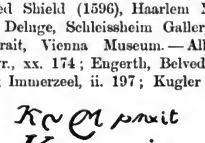
Assisi; Spoleto Cathedral; Death of St. Augustine.—L'illustr. italiana, 1875; Ranzi, Les beaux arts italiens.

MANCINI, ANTONIO, born at Narni, Province Perugia, Italy. Genre painter, pupil of Morelli and of Lista; Studio in Paris. Paints realistic scenes from the life of the lower classes. Works: Last Slumber, Children going to School (1872); Little Scholar 1876); Little Mountebank (1877); Feast of St. Januarius at Naples, Sailor's Daughter (1878).—L'Art (1878), iii. 242.

MANCINI, FRANCESCO GIOVANNI, born at Naples, Jan. 23, 1829. Landscape painter, pupil of Naples Academy and of Gabriele Smargiassi; visited Central and North Italy, Paris, London, and Vienna. Medal, Order of Italian Crown in 1868. Works: Return from Madonna Festival, Naples Museum; Rocky Landscape; Street in Torre dell' Annunziata; Street in Pompeii; Street in Pozzuoli; Marine View of Casamicciola in Ischia; Road in the Abruzzi, Marine View of Capri (1880); London Amazon, Hyde Park, Stone-Breaker (1883). —Meyer, Conv. Lex., xxi. 116; Müller, 350.

MANDER, KAREL VAN, the elder, born at Meulenbecke, Flanders, in 1548, died in Amsterdam, Sept. 2, 1606. Flemish school; pupil of Lucas de Heere in Ghent, afterwards of Pieter Vlerick at Courtrai. Went in 1573 to Rome, where he stayed three years, and on his return painted (1577) in Basle; accompanied Spranger to Vienna, where he assisted in decorating the triumphal arch for the returning Emperor Rudolph; returned to his native place, but was soon compelled by the Spanish disturbances to flee to Courtrai, whence, in 1582, he went to Bruges, and in 1583 settled at Haarlem; with Goltzius and Cornelis Corneliszen, founded an academy for drawing from life; moved to Amsterdam in 1604. The subjects of his mannered pictures are partly historical and mythological, partly landscape and genre. His "Het Schilder Boek," which forms the basis for the history of art in the Netherlands, is his chief title to remembrance. Works: Decorated Shield (1596), Haarlem Museum; The Deluge, Schleissheim Gallery; Male Portrait, Vienna Museum.—Allgem. d. Biogr., xx. 174; Engerth, Belved. gal., ii. 253; Immerzeel, ii. 197; Kugler (Crowe),



i. 242; Kramm, iv. 1051; Michiels, vi. 76; Nagler, Mon., iv. 232; Sandrart, ii. 276; Schmaase, viii. 108; Quellenschriften, 109.

MANDER, KAREL VAN, the younger, born at Courtrai in 1579, died at Delft after 1665. Dutch school; son and probably pupil of Karel the elder. In 1616 Christian IV., wishing to have the principal events of the war against Sweden in 1613 represented in tapestry for the Castle of Fredriksborg, called Karel the younger to Copenhagen, where he made the cartoons for this work, which his son Karel the third (born at Delft about 1610, died at Copenhagen in 1672), who became court-painter to King Christian, completed. The latter painted historical and genre pictures and excellent portraits. Works: Family Group, Kunsthalle, Hamburg. By Karel the third: Finding of the Danish Prince Svend's Body (after Tasso), Tartar Embassy in Copenhagen (1655), Peter's Repentance, Sight, Hearing, Portrait of Admiral Ove Gjedde (?), Gallery, Copenhagen; Aaron as High Priest, Moltke Collection, ib.; Portraits of Governors of Fortress Akershus (2), Christiania Gallery; Portrait of Christian IV., Berlin Museum.—Allgem.

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d. Biogr., xx. 175; Kramm, iv. 1053; Nagler, Mon., iv. 239; Quellenschriften, 109; Weilbach, 453.

MANES, ANTON, born at Prague in 1784, died there in 1843. Landscape painter, pupil at Prague Academy of Karl Postel; influenced at first by the works of Jacob Ruisdael, afterwards of the more realistic Johann Christian Dahl; became professor at the Academy in 1836. Works: Mountainous Landscape with River (1827), Prague Gallery; Ideal Landscape with Ruin, View near Eger, City of Bensen, Landscape with Ruins of Marius (1825–27); Views in the Riesengebirge (3, 1833); Evening Chimes in a Village, Approaching Storm (1839); Mill-brook near Semil, Moonlight, Sunrise, Chapel between Lindens (1840); View at St. Ivan under the Rock, Köpplisch Isle near Prague, Spring Morning (1841); Woodland, Castle Pürglitz (1842). His daughter and pupil, Amalia, was also an able landscape painter.—Allgem. d. Biogr., xx. 183.

MANES, GUIDO, born at Prague in 1829, died there, Aug. 4, 1880. Battle and genre painter, son and pupil of preceding, then studied at the Academy under Ruben; very inventive, at an early age, in representing war-episodes, he excelled, after 1856, in depicting humorous scenes from daily life. He painted with his left hand. Works: Blücher's Fall at Ligny (1844); Quartering, Outpost (1845); Episode in Rise of Tyrol, 1809 (1846); Capture of Andreas Hofer (1847); Antiquary, Excursion of Sunday Riders (1856); Curious Messenger, Dainties-store (1857); Bag-piper, Kingong, Emperor of China writing a Panegyric on Tea (1858); Landlord in Anxiety, Obtuse Scholar (1859); Misfortune in the Kitchen (1860); Sunday Teaching (1869); Girl at the Mirror (1872); First Walk to School, Interior in Westphalia (1873); Grandfather (1875); Children playing (1879).—Allgem. d. Biogr., xx. 185; Wurzbach, xvi. 370.

MANES, JOSEF, born at Prague in 1821, died there, Dec. 10, 1871. History and genre painter, brother of preceding; first instructed by his father, then pupil at the Academy under Ruben; went to Munich in 1845, and returned in 1848. Works: Last Moments of Lucas van Leyden (1843); The Grave-diggers; Petrarch seeing Laura in Santa Agata at Avignon (1844), Baron Heissler, Munich; St. John of Nepomuk; Magdalen; Nativity; Albrecht Dürer on his Journey to Italy; House-Altar with Votive Picture (1860).—Allgem. d. Biogr., xx. 184; Wurzbach, xvi. 369.

MANES, WENZEL, born at Prague in 1796, died there, March 27, 1858. History and portrait painter, brother of Anton, pupil of Prague Academy under Bergler; won several prizes and studied in 1829–32 in Italy, whence he returned a strong adherent of the old Florentine masters. In 1835–36 he was temporarily director of the Academy. Many of his paintings are in the churches and private collections of Bohemia. Works: Crowning of the Virtuous Maiden in the 6th Century, Christ healing the Blind Man of Jericho (1833); Charity; St. Joseph, The Virgin, Joseph's Dream (1840); Fugitive Neapolitans before their Patron Januarius (1842); Christ blessing the Bread, Christ on Mount of Olives (1847); Madonna with St. John, Christ appearing to the Magdalen (1855); Cimon nursed by his daughter, Albanian Woman (1857); Holy Family, Prague Gallery.—Allgem. d. Biogr., xx. 187; Wurzbach, xvi. 369.

MANET, ÉDOUARD, born in Paris in 1833, died there, April 30, 1883. Genre painter, pupil of Couture, with whom he studied six years. An eccentric realist of disputed merit; founder of the school of "Impressionistes." His pictures were several times rejected at the Salon. Medals: 2d class, 1881; L. of Honour, 1882. Works: Absinthe Drinker (1860); *Enfant* à l'Épée, Guitar Player

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(1861); Breakfast of Vegetables (1863); Christ and Angels, Bull-Fight (1864); Christ insulted by Soldiers, Olympia (1865); Lola de Valence (1866); Breakfast, Balcony (1869); Music Lesson (1870); Kearsarge and Alabama (1872); Rest, Good Bock Beer (1873); Railway (1874); In the Press, In a Boat (1879); Portrait of Antonin Proust, At Father Lathuille's (1880); Portrait of M. Pertuiset—the Lion-Hunter (1881); Bar at the Folies Bergères, Jeanne (1882).—Art Journal (1884), 109; Bazire, Ed. Manet (Paris, 1884); Claretie Peintres, (1874), vii. 108, 203, 402; Gaz. des B. Arts (1864), xvi. 515; (1882), xxv. 547; (1883), xxvii. 342; (1884), xxix. 133; Kunst-Chronik, xviii. 543; xix. 319; Meyer, Conv. Lex., xvii. 566; Müller, 351; Zeitschr. f. b. K., xix. 241.

MANETTI, RUTILIO, born in Siena in 1571, died there in 1639. Sienese school; pupil of Francesco Vanni, but a follower rather of Caravaggio. Painted much for churches in Siena, and worked also at Empoli, Pisa, and Florence. He often introduced vulgar details of real life into his religious pictures. Works: St. Eloi raising a Dead Man (1631), St. Paul, Siena Academy; Birth of the Virgin, Siena Duomo; Resurrection, Hospital of Monna Agnese, Siena; Eli waked by the Angel, Pisa Duomo; St. Margaret raising a Dead Child, Madrid Museum; The Lovers, Palazzo Pitti, Florence. —Lanzi, i. 317; Ch. Blanc, École florentine.

MANFREDI, BARTOLOMMEO DI. See *Bartolo* di Fredi.

MANGLARD, ADRIEN, born at Lyons, March 12, 1695, died in Rome, Aug. 31, 1760. French school; marine and landscape painter, pupil of Adriaan van der Kabel; passed most of his life in Italy, was received into the Paris Academy in 1736, also a member of the Academy of St. Luke in Rome, and was the master of Joseph Vernet. Works: Shipwreck, Storm near a City, Louvre, Paris; Seaport with Fortress, Montpellier Museum; Marine, Orléans Museum; Roadstead with Vessels, Seaport with War Vessels, do. with Sailors in Foreground, Sea with Wreck, Museum, Vienna; Naval Battle, Liechtenstein Gallery, ib.; Bay of Naples, Harrach Gallery, ib.; Castle by the Sea at Sunset, Czernin Gallery, ib.; Marines (2), Turin Gallery; Seaport, Uffizi, Florence; others in Genoa Gallery and royal palace at Stockholm.—Bellier, ii. 21.

MANNA, FALL OF, Nicolas *Poussin*, Louvre, Paris; canvas, H. 4 ft. 10 in. × 6 ft. 6 in. Scene: a rocky desert, with high cliffs and trees on each side, and the tents of Israel in a valley in background; in middle ground, Moses and Aaron, with people prostrating themselves before them; in foreground, men, women, and children gathering manna. Painted in Rome in 1639 for M. de Chantelon, whence passed to Louis XIV. Engraved by G. Chasteau (1680); B. Audran; Bern; H. Testelin.—Landon, Musée, viii. Pl. 33; Réveil, xii. 852.

By *Tintoretto*, Scuola di S. Rocco, Venice; square, on ceiling of upper room. The Israelites in a soft green meadow surrounded by blue hills with rich trees above them, to the branches of one of which is attached a gray drapery to catch the manna; some sheep also catch manna as it falls, or lick it from each others' fleeces; above, God the Father, seen through an opening in the clouds.—Ruskin, Stones of Venice, iii. 346.

By *Tintoretto*, S. Giorgio Maggiore, Venice; canvas, square, ceiling of upper room. A brook flowing through a mountainous country, studded with thickets and palm-trees; the Israelites busied in various manufactures more than in gathering manna—one group forging, another grinding manna in a mill, another making shoes, a woman making a dress, and some washing—the idea being to express the continuity of the supply.—Ruskin, Stones of Venice, iii. 302; Ridolfi, Marav., ii. 198.

By Paolo *Veronese*, SS. Apostoli, Venice; left wall, Cappella Maggiore.—Zanotto, 366.

MANNI, GIANNICOLA, born at Città della Pieve about 1470 (?), died in Perugia, Oct. 27, 1544. Umbrian school; pupil and assistant of Perugino, in whose shop he was

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probably a companion of Raphael. Among his youthful works are a Madonna, ascribed to Raphael, Fitzwilliam Museum, Cambridge (C. & C.), and a Saviour in Glory between the Virgin and Evangelist, Perugia Academy. Frescos by him are in various churches in Perugia. In the Louvre is a Madonna enthroned with Saints, ascribed to l'Ingegno, which shows a mixture of Perugino, Pinturicchio, and Raphael; in the National Gallery, London, is an Annunciation.—C. & C., Italy, iii. 334; Ch. Blanc, École ombrienne; Vasari, ed. Mil., iii. 596.

Fall of Manna, Nicolas Poussin, Louvre, Paris.

MANNLICH, JOHANN CHRISTIAN VON, born in Strasburg, Oct. 4, 1740, died in Munich, Jan. 3, 1822. History painter, son and pupil of Konrad Mannlich (1701–59, court-painter at Zweibrücken), and studied in Mannheim under Zinzenich and Verschaffelt; went to Paris in 1763 with his patron, Duke Christian IV. of Zweibrücken, and studied under François Boucher; having returned to Mannheim in 1764, he accompanied the duke to Paris again in 1776, then was in Rome in 1767–71 as pensioner of the French Academy; became in 1772 court-painter and director of the newly erected Art School at Zweibrücken, and was called to Munich by the Elector Maximilian, in 1799, as director of all art collections in Bavaria. Works: Artist's wife as Magdalen, Scenes from Operas (4, one dated 1772), Male portraits (2), Schleissheim Gallery; Baptism of Christ; Jupiter and Leda; Madonna; Two pictures of Christ.—Allgem. d. Biogr., xx. 207; Cotta's Kunstbl. (1822), 165.

MANNOZZI, GIOVANNI, born at San Giovanni in 1590, died in Florence, Dec. 9, 1636. Florentine school; sometimes called Giovanni da San Giovanni; pupil of Matteo Rosselli, whose finished style was not suited to the capricious imagination and facile execution of his pupil. Though he often fell into absurd

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extravagances, Mannozzi was capable of better things when he saw fit to work seriously. Works: Portrait of a Cook, Reunion of Huntsmen, Madonna, Pitti, Florence; Venus and Cupid, Marriage of St. Catherine, Jesus served by Angels, Madonna, Uffizi, Florence.—Ch. Blanc, École florentine.

MANOAH, SACRIFICE OF, *Rembrandt*, Dresden Gallery; canvas, H. 8 ft. 7 in. × 10 ft.; signed, dated 1641. Manoah and his wife kneeling before an altar, on which their sacrifice is burning; above the smoke, the angel ascending (Judges, xiii. 20).—Smith, vii. 14; Vosmaer, 458.

MANS, FREDERICUS H., died after 1687. Dutch school; landscape and figure painter, about whose life nothing is known; probably worked at Utrecht. His pictures are frequently to be found in private collections in Holland. Works: View on the Downs (1673), Rotterdam Museum; Winter Landscape (1668), Oldenburg Gallery; Three do. (1677), Dresden Museum; Dutch Landscape, Leipsic Museum; Skating on Village Pond (1687), Vienna Museum.

MANSKIRSCH, BERNARD GOTTFRIED, born at Bonn in 1736, died in Cologne, March 19, 1817. Landscape painter, pupil of his father, a painter of some repute; accompanied his patron, the Elector Clemens Wenceslaus of Treves, on a journey in 1776, was in Coblentz in 1786, and settled in Cologne about 1790. His pictures sold for considerable sums in England, Holland, and Switzerland. Works: Two Landscapes in Cologne Museum.—Merlo, Nachrichten, 269.

MANSKIRSCH, FRANZ JOSEF, born about 1770 or 1778, died in Dantzic in 1827. Landscape painter, son and pupil of Bernard, whom he surpassed; went to England in 1796; was in Germany again in 1805, when the Empress Josephine ordered him to paint views around Aix-la-Chapelle and on the Rhine; was called to Bonn in 1823, afterwards went to Memel, thence to Frankfort, Berlin, and Dantzic, where, having become destitute, he stabbed himself. Works: Castle Dürnstein on the Danube (1798); Two Landscapes with Oxen; Landscape with Gothic Ruin.—Merlo, Nachrichten, 271.

MANSUETI, GIOVANNI, end of 15th and beginning of 16th century. Venetian school; pupil of the Bellini in Venice. There are extant at least a dozen of his pictures, in several of which he nearly approaches the excellence of Carpaccio. In his Miracle of the *Cross* (1493), Venice Academy, the short, square, rigid, and motionless figures are mingled in the manners of Gentile Bellini and Carpaccio. In the same gallery are St. *Mark* curing Anianus the Cobbler; St. *Mark* preaching in Alexandria, in which he closely approaches Carpaccio, and Glory of St. Sebastian (1500). Mansueti's latest period may be studied in a St. Jerome, and a Pietà, in the Bergamo Gallery, and in a Christ in the Temple, Uffizi, Florence. Charles Blanc places Mansueti among the best painters of Gentile Bellini's school.—C. & C., N. Italy, i. 219; Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., v. 19.

MANTEGNA, ANDREA, born near Padua in 1431, died in Mantua, Sept. 13, 1506. Paduan school; history painter, pupil of Squarcione, who adopted him in 1441; worked at first like the realists Zoppo and Schiavone, as his Ecce Homo, in the Communal Gallery, Padua, shows, but afterwards came so much under influence of the Florentine school, which worked at Padua through Donatello and Uccello, and of the Venetian, through Jacopo Bellini, whose daughter Niccolosia became his wife, that Squarcione quarrelled with him. A fresco of SS. Bernardino and Anthony, over the high portal of his Basilica at Padua (1448), is his earli-

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est extant work, but the altarpiece of St. Luke and Saints (1454), at the Brera, Milan, painted for S. Giustina at Padua, is the first which displays the master's characteristics. It and the St. Euphemia, in the Museum at Naples, are the only representatives of his early Paduan period. After 1448 Mantegna began to paint a continuation of the Life of St. James, begun by Pizzolo, in the Church of the Eremitani, Padua. The Saint exorcising the Devils, and Called from his Nets were probably designed and partly executed by Mantegna, but those of James Baptizing, and on his Trial, as well as the rest of the chapel, are altogether his work. They show a close study of the antique, as well as minute observation of common nature, and are characterized by an excessive display of scientific knowledge. The human form, regarded as a geometrical unit, is treated architecturally, and perspective is carried so far by the precipitation of the lines that the inner parts of all the figures, excepting those on the very edge of the foreground, are concealed. In no other painter's works are to be found so strange a mixture of classic feeling, realism, and science, combined with rare dramatic power and intensity of life, as in those of Mantegna; whose style may be studied to advantage, not only in his paintings, but in the few precious engravings which he executed on copper after 1468. About 1460 Mantegna entered the service of Luigi Gonzaga, Marquis of Mantua, but he did not take up his residence there until 1471. In 1459 he painted the *Madonna* of San Zeno, Verona, and the *Christ* in the Garden, Baring Collection. The Madonna, and the *Presentation* in the Temple, Berlin Museum, the St. *George*, Venice Academy, and the admirable St. *Sebastian*, Vienna Museum, belong to the years 1464–66. Between 1471 and 1474 Mantegna decorated the walls of the so-called Camera de' Sposi in the Castello at Mantua with pictures in distemper, one of which represents the Marquis of Gonzaga and his family. The dead *Christ* and the Marys (1474), Brera, and a Madonna (1485), in the collection of Sir Charles Eastlake, preceded the famous Triumph of Julius *Cæsar*; probably of the same period (1485?) is the *Madonna* with Angels, identified recently, in the Brera, Milan. Called to Rome in 1488 by Innocent VIII., Mantegna remained there two years, during which he painted some now destroyed frescos in the Chapel of the Vatican; a *Madonna*, Uffizi; *Parnassus*, Wisdom victorious over *Vices*, Louvre; *Man* of Sorrows, Copenhagen. The *Assumption*, in the Trivulzi Gallery, Milan, was painted in 1497, and the *Madonna* della Vittoria, Louvre, about the same time. In the National Gallery, London, are the Triumph of Scipio, Summer and Autumn, Samson and Delilah, and a Madonna with Saints; in the Historical Society, New York, a Crucifixion, and an Adoration of the Magi. The latter years of Mantegna's life at Mantua were full of trouble, on account of the banishment of his son Francesco and his greatly reduced circumstances. His tomb in the Church of S. Andrea is marked by an admirable portrait bust in bronze, perhaps the work of the great medallist Sperandio. His second son, Francesco (1479—after 1517), was the painter of a Noli Me Tangere, and a Resurrection, in the National Gallery, London.—Art Journal (1882), 225; C. & C., N. Italy, i.; Engerth, Belved. Gal., i. 200; Gaz. des B. Arts (1866), xx. 478; Keane, Early Masters, 373; Lübke, Gesch. d. ital. Mal., i. 458; Vasari, ed. Mil., iii. 383, 413; Bartsch, Le Peintre Graveur, xiii. 222; Willshire, Int. to Ancient Prints, 438; W. & W., ii. 258; Zeitschr. f. b. K., x. 190; xi. 23, 54; xv. 61; xvi. 110; xvii. 197; xxi. 101.

MANTOVANO, IL. See *Feti*, Domenico.

MANUEL, NICOLAUS, called Deutsch, born in Berne about 1484, died there, April 30, 1530. German school; history painter, about whose artistic training nothing is known. His family name was Alleman, of which Deutsch is a translation. Elected member of the Great Senate of Berne in

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1511, where he was one of the leaders of the Reformation until 1528, and acquired fame as a painter, poet, soldier, and statesman. Painted many monumental mural decorations. There are many drawings in the Basle Museum by this master, who must be counted among the most noteworthy representatives of the renaissance on this side of the Alps. Works: Beheading of St. John, Lucretia (1517), David and Bathsheba (1517), St. Ann, Pyramus and Thisbe, Judgment of Paris, Invocation for Deliverance from the Plague, Basle Museum; Altarpiece with St. Luke and Birth of the Virgin, Peasant Wedding in 16th Century, Artist's Portrait (1630?), Berne Museum.—Allgem. d. Biogr., xx. 275; Bacchtold, Niklaus Manuel (Frauenfeld, 1878); Ch. Blanc, École allemande; Grüneisen, Nic. Manuel, Leben u. Werke, etc. (Stuttgart & Tübingen, 1837); Kugler (Crowe), i. 219; Nagler, Mon., iv. 770; Repert. f. K., iii. 1; W. & W., ii. 485.

MARAIS, ADOLPHE CHARLES, born at Honfleur (Calvados); contemporary. Landscape painter, pupil of Busson, Berchère, and C. de Cock. Medal, 3d class, 1880. Works: Crossing the Brook (1876); Forest Border with Animals, Herd in the Plains (1877); Cows drinking in Forest of Touques, Hostelry Yard in Normandy, Sunset (1878); Storm near Arundel, Road to Blackhurst Farm (1879); Pastures of Merville, Herd on the Road (1880); Rest in the Woods (1881); The Ford (1883).

MAŘAK, JULIUS, born at Leitomischl, Bohemia, March 29, 1835. Landscape painter and illustrator, pupil of Prague Academy under Haushofer, then studied for a short time in Munich, and settled in Vienna in 1858. Works: Congress of Storks under the Elms, Vienna Art Union; Runic Stone in Oak Wood; Moonrise in Pine Woods; Forest Solitude; Evening near Sadowa in 1866; Four Seasons; Four Divisions of Day; View in Lavant Valley (1884).—Meyer, Conv. Lex., xviii. 633; Müller, 352; Graph. K., iv. 25; Kunst-Chronik, xix. 351; Leixner, Mod. K., ii. 19; Wurzbach, xvi. 411; Zeitschr. f. b. K., xii. 128.

MARATHON, BATTLE OF. See *Panænus*.

MARATTI (Maratta), CARLO, Cavaliere, born in Camerano, May 13, 1625, died in Rome, Dec. 15, 1713. Roman school; best and favourite pupil of Andrea Sacchi; at first painted mostly Madonnas, whence often satirically called Carluccio delle Madonne. Through Sacchi's influence he obtained a commission to paint, in S. Giovanni in Laterano, Constantine destroying the Idols, which was highly prized. From this time he was very successful, and he became one of the most popular painters in Rome, executing many works for churches and public buildings. Among his largest and most important works was the decoration of the cupola of the church of Urbino, destroyed by the earthquake of 1782. Under Innocent XII. Maratti was superintendent of the paintings in the Vatican, and Clement XI. conferred on him the Order of Christ and commissioned him to restore the frescos of Raphael. To this he owes much of his fame, but his restorations have been severely criticised. He was Prince of the Academy of St. Luke at the time of his death. Maratti's works are characterized rather by absence of defects than by any

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especial merits. His design and colouring are generally pleasing, but his handling is weak and his feeling superficial. He was a close imitator of Guido Reni. Works: Madonna, Palazzo Doria, Rome; Annunciation, The Virgin, Turin Gallery; Adoration of the Shepherds, Basle Museum; Magdalen in Meditation, Musée Rath, Geneva; Madonna (2), The Virgin contemplating the Infant Christ, Dresden Museum; Christ on Mount of Olives, Fürstenberg Gallery, Donaueschingen; St. John in Patmos (1698), Sleeping Child, Portrait of a Cardinal, Old Pinakothek, Munich; The Virgin with the Child in the Cradle, Allegory on Vanity, Wood Nymph Bathing, Madonna, Children by Vase with Flowers, Schleissheim Gallery; Holy Family, Weimar Museum; Death of St. Joseph (1676), Presentation in the Temple, Holy Family (1704), The Trinity, Museum, Vienna; Bathsheba, Liechtenstein Gallery, ib.; Repose in Egypt, Harrach Gallery, ib.; Holy Family (2), Czernin Gallery, ib.; Adoration of the Shepherds, Holy Family, Annunciation, Portrait of Pope Clement IX., several others, Hermitage, St. Petersburg; Madonna in Glory, Hagar and Ishmael, Madrid Museum; Apollo pursuing Daphne, Madonna, Brussels Museum; Portrait of a Cardinal, National Gallery, London.—Vasari, ed. Le Mon., viii. 40, 45; Burckhardt, 170, 661, 670, 764, 768.

Carlo Maratti

MARC, (JEAN) AUGUSTE, born at Metz, July 12, 1818, died at Suresnes (Seine), May, 1886. History and genre painter, pupil of Drölling, of Delaroche, and of the École des Beaux Arts. L. of Honour in 1868, when he also became director of L'Illustration, of which he was then one of the most esteemed contributors. Works: Soap-bubbles (1848); Allegorical Figure of France (1855), Metz Museum; Assassination of Duc de Guise, 1563 (1857); Mozart playing the Violin; Eve Asleep; Sultana at the Bath; Christ in the Prætorium, Cathedral of Mexico.—Bellier, ii. 25; Chronique des Arts (1886), 165.

MARC, WILHELM, born at Landshut, Bavaria, Oct. 9, 1839. Genre painter, pupil of Munich Academy and of Erich Correns; has repeatedly visited Italy; paints in the manner of the old Venetian and Dutch masters. Works: Decameron; Housewife; Concert; Aphrodite; Alpine Shepherdess; City and Country (1874); Children in Village Churchyard, Venus Anadyomene (1876); Evening in Convent Garden; Recess in Boarding-School; Morning Prayer; A Question (1883); Procession at Wackersberg, Music at Eve on the Alp (Jubilee Exhibition, Berlin, 1886).—Müller, 352; Illustr. Zeitg. (1879), ii. 548; Kunst-Chronik, xviii. 213; xx. 745.

MARCEAU, DEATH-BED OF, Jean Paul *Laurens*, M. Turquet, Paris; canvas, H. 8 ft. × 10 ft. François Séverin des Graviers Marceau, division commander in the French army, was mortally wounded near Altenkirchen, Rhenish Prussia, Sept. 20, 1796; and was carried within the Austrian lines, where he died three days later, universally regretted, even by his enemies. The picture represents his body in full uniform upon his death-bed, surrounded by several French officers at left and the Austrian staff-officers at right. Salon, 1877; exhibited in New York, 1886.

MARCELLIS. See *Marseus*.

MARCELLO, NICCOLÒ, portrait of Doge, *Titian*, Vatican; canvas, H. 4 ft. 11 in. × 2 ft. 11 in. Painted about 1508. From Aldrovandi Collection, Bologna.—C. & C., Titian, i. 112.

MARCH, ESTÉBAN, born in Valencia about 1590, died there in 1660. Spanish school; pupil of Pedro Orrente, from whom he learned to colour in the Venetian manner. Painted principally battle scenes and coarse subjects, but sometimes also religious compositions. Most of his pictures

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are in Madrid and Valencia; a great Battle Scene by him (1660) is in the Schwerin Gallery. Works: Portrait of J. B. del Mazo, Passing the Red Sea, and six other pictures, Madrid Museum. His son and scholar, Miguel (1643–70), who studied in Italy, painted similar pictures, but with less success.—Ch. Blanc, École espagnole; Madrazo, 438; Stirling, i. 756.

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MARCH TO FINCHLEY. See *Finchley*.

MARCH TO PARIS IN 1814, Feodor *Dietz*, National Gallery, Berlin; canvas, H. 11. ft. 6 in. × 13 ft. 10 in.; signed, dated 1868. Having defeated Napoleon at La Rothière on February 1, 1814, Marshal Blücher, authorized by the war-council of the allied monarchs, began the advance towards Châlons on February 2d. The picture shows the aged general, with two adjutants on horseback, at the head of a young Prussian Landwehr-Regiment, who shout enthusiastically as he points to the road to Paris; in the middle, to right, cavalry advancing across the wintry battle-field.

MARCHAL, CHARLES FRANÇOIS, born in Paris, April 10, 1825, died there, March 31, 1877. Genre painter, pupil of Drölling and Dubois. Improved and prospered until 1876, when he lost his eyesight, and in despair committed suicide. Medals: 1864, 1866, and 1873. His Alsace has been often engraved and lithographed. Works: Misunderstanding (1852); Van Dyck in Rubens' Studio (1853); Return from Masked Ball (1855); Mother's Festival (1857); Chilly, Last Kiss (1859); Interior of an Alsatian Tavern (1861); Luther's Horse (1863); Servant Market (1864), formerly in Luxembourg Museum; Spring Time (1866); Katarina (1867); Penelope (1868), H. Probasco, Cincinnati; Phryne (1868); Secret (1870); Alsace (1872); Morning in Alsace, Evening ib. (1875), Miss C. L. Wolfe, New York; Booty (1875); First Step (1876). — L'Art (1877), ix. 48; Claretie, Peintres (1874), 233; Meyer, Gesch., 703; Meyer, Conv. Lex., xvii. 569.

MARCHESI, GIROLAMO. See *Girolamo* da Cotignola.

MARCKE, ÉMILE VAN, born at Sèvres, August 20, 1827. Landscape and animal painter, pupil of Troyon. Medals: 1867, 1869, and 1870; 1st class, 1878; L. of Honour, 1872. Works: Pastures by the Sea, Pastures in the Woods (1868); Plain, Forest (1874); Bridge on the Brèsles, River Morte at Tréport, Village Pasture (1875); Cliff (1876); Spring at Neslette (1877), Mr. Brown, Philadelphia; Grass at Soreng (1879); Meadows of Bourbel (1880); Sluice, Study (1881); Swiss Cow, Norman Cow (1882); *Vache* blanche, Samuel F. Barger, New York; In the Landes, Wm. Astor, ib.; Cows in a Pool, Cattle, W. H. Vanderbilt, ib.; Cows Drinking, Spring Time, Cattle Reposing, Cows in a Pool, On the Cliffs, Going to Pasture, Mill Farm, formerly in Mrs. Morgan's Collection, ib.; Study from Nature, Early in the Morning, Cow, The Pool, Misty Morning, Approaching Storm (1873), W. T. Walters, Baltimore.—Bellier, ii. 629; Meyer, Gesch., 760.

MARCO D'OGGIONE (Uggione, Uglone), born in Oggione, near Milan, about 1470–80, died about 1530–40. Lombard school; pupil of Leonardo da Vinci. Executed careful copies of his master's pictures, especially of his fresco of the Last Supper, one of which is in the Royal Academy, London, a second in the Brera, Milan, and a third (small) in the Hermitage, St. Petersburg. Oggione painted frescos, also, in S. M. della Pace, Milan, now in the Brera. In the Louvre are a Holy Family, and the *Madonna* of the Scales, attributed to him.—Lanzi, ii. 490; Vasari, ed. Le Mon., vii. 39, 44; ed. Mil., iv. 52; Ch. Blanc, École milanaise; Burckhardt, 628, 707; Lübke, Gesch. ital. Mal., ii. 45; W. & W., ii. 562.

MARCONI, ROCCO, native of Treviso, end of 15th and beginning of 16th century. Venetian school; Ridolfi calls him a pupil, and Burckhardt a follower, of Palma Vec-

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chio, but Zanetti thinks him more probably a disciple of Giovanni Bellini. He was an agreeable colourist and a fair designer. Among his works in Venice are a Descent from the Cross, and Christ between SS. Peter and John, Academy; Woman taken in Adultery, S. Giorgio Maggiore; and Christ between SS. Peter and Andrew, S. Giovanni e Paolo. The Woman taken in Adultery, Palazzo Corsini, Rome, attributed to Titian, is by Marconi (C. & C.); same subject in Berlin Museum, and Hermitage, St. Petersburg.—Ch. Blanc, École vénitienne; Burckhardt, 725.

MAREC, VICTOR, born in Paris; contemporary. Genre and portrait painter, pupil of Jean Paul Laurens. Medal, 3d class, 1885; 2d class, and prix du Salon, 1886. Works: The Little Patient (1885); Morning after Pay-Day (1886).

MARÉCHAL, CHARLES LAURENT, born at Metz in Feb., 1801. Genre painter, pupil of Regnault. Usually painted in water colour or on porcelain and glass. Has had many pupils. Medals: 3d class, 1840; 2d class, 1841; 1st class, 1826, 1842, and 1855; L. of Honour, 1846; Officer, 1855. Works: Job (1826); Washerwomen, Ravine, Harvest (1835); Sisters of Mercy, Hungarian Woodsmen (1840); Little Gitano, Little Student, Study of Heads (1841); Masaccio as a Child, Pfeiffer House (1841); The Cluster, Herodias (1845); Lawyer, St. Clotilde, St. Valeria (1853); Priest, Student, Galileo in Velletri (1855); Columbus brought back from the New World (1857); Young Girl, Sisters of Misery, Shepherds, Portrait of Marshal Ney, Metz Museum. Has executed decorative works in the Ministry of State and in the New Louvre. His son and pupil, Charles Raphaël, is also a genre painter; Medal, 2d class, 1853.—Bellier, ii. 28; Larousse.

MARÉES, GEORG DE, born at Stockholm in 1697, died in Munich in 1776. Portrait painter, pupil of Peter Martin Meytens, whom he assisted fourteen years, during which time he also painted the royal family of Sweden, and the senators. He went in 1724 to Amsterdam, then to Nuremberg, where he studied at the Preussler Academy, and won the friendship of Kupetzky; thence to Rome via Munich, Innsbruck, Padua, and Venice, where he painted miniatures, and completed his studies under Piazetta; after a short stay at Augsburg, settled in Munich, where he became court-painter, and painted more than fifty portraits of Bavarian Princes. Works: Portrait of himself at the Easel, do. of a Physician, Portraits of the Painters Albrecht and Beich, do. of Bavarian Princes and Princesses (31), Schleissheim Gallery.—Nagler, iii. 360.

MARES, PIERRE DES, a Burgundian painter, who flourished in the beginning of the 16th century. His style resembles that of the master of the Holy Kith-and-Kin. Works: Crucifixion (1517), St. Maurice refusing to sacrifice to an Idol, Beheading of St. Maurice, Old Pinakothek, Munich.

MARESCALCO, IL. See *Buonconsiglio*, Giovanni.

MARGARET, ST., *Raphael*, Louvre; wood, transferred to canvas, H. 5 ft. 10 in. × 4 ft. St. Margaret, standing and holding a palm, has one foot on the monster, which lies, with open mouth, upon its back. Painted about 1518, probably for Francis I. or for his sister Marguérite de Valois, and according to Vasari, almost entirely by Giulio Romano from Raphael's design. Cleaned by Primaticcio in 1530; again in 1685, and later much damaged by restoration. Engraved by P. Thomassin (1589) from a poor copy; also by G. Rousselet; L. Surugue; Desnoyers.—Vasari, ed. Mil., v. 525; Cab. Crozat, i. Pl. 7; Landon, Musée, iv. Pl. 21; Gruyer, Vierges de Raphael, iii. 590; Passavant, ii. 260.

By *Raphael* (?), Vienna Museum; wood, H. 5 ft. 4 in. × 4 ft. 1 in. A repetition of the St. Margaret in the Louvre, excepting that the Saint holds a cross in her hand instead of a palm, and looks at the dragon instead of at the spectator. Probably by Giulio Romano after a drawing by Raphael.

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In 1528 owned at Venice by Gianantonio Venier.—Gruyer, Vierges de Raphael, iii. 595; Passavant, ii. 261; Morelli (L'Anonimo), 72.

By *Titian*, Madrid Museum; canvas, H. 8 ft. × 6 ft.; signed. The Saint, bearing the cross in her left hand, looks at the dragon, whose frame stretches from the left foreground to the mouth of the cavern in the background to the right. Painted in 1552;

St. Margaret, Raphael, Louvre, Paris.

long in the Escorial, where the monks had the bare leg painted over with drapery, since removed. Two copies in the Escorial. —C. & C., Titian, ii. 222.

MARGARET, ST., MAJESTY OF, *Moretto*, S. Francesco, Brescia; wood, figures life-size; dated 1530. In middle, St. Margaret with the double cross, her foot on the monster; to right, St. Francis, to left, St. Jerome.—C. & C., N. Italy, ii. 403.

MARGARITA OF AUSTRIA, Queen, wife of Philip III., *Velasquez*, Madrid Museum; canvas, H. 9 ft. 9 in. × 10 ft. 2 in. About twenty-five years old, on a chestnut and white horse, whose embroidered housings fall nearly to the ground; black dress with open sleeves and a ruff; her red hair surmounted by a white plume; background, landscape. Companion picture to *Philip* III. by Velasquez; painted about 1644. As the Queen was dead before Velasquez went to Madrid, the likeness was taken from contemporaneous portraits. Etched by F. Goya.—Curtis, 90; Madrazo, 607.

MARGARITA MARIA (Margarita Teresa), Infanta, daughter of Philip IV. and Mariana of Austria, and wife of Leopold I., Emperor of Germany, *Velasquez*, Vienna Museum; canvas, H. 4 ft. × 3 ft. 2 in. About three years old, full-length, standing, with fan in left hand, right resting on a table on which is a glass vase filled with flowers; wears a white dress trimmed with black lace, a necklace, and heavy gold chain. Painted about 1654. Etched by F. A. Milius. Repetitions: Duke de Alba, Madrid; with changes, Louvre. Latter engraved by Conquy; etched by Waltner; H. Meyer; Milius.—Palomino, iii. 349 · Gaz. des B. Arts (1879); Curtis, 99.

MARGARITONE (Margheritone), born at Arezzo in 1216 (?), died there in 1293 (?). Tuscan school. A rude follower of the Byzantine school, classed with Giunta Pisano and other painters of crucifixes, portraits of St. Francis, etc., of a repulsive type. The Church of S. Francesco, Arezzo, contains a St. Francis and a Madonna by him, and the National Gallery, London, a Madonna with symbols of the Evangelists, coloured like playing-cards. Crucifixes attributed to him are in the chapel of the Sacristy, S. Croce, Florence, and in S. Francesco, Castiglione, Aretino. The Madonna delle Vestighe near Monte San Savino is signed with his name and dated 1284. Vasari ascribes to this artist the design of the Palazzo di San Ciriaco, Ancona, which dates from the 10th and was remodelled in the 13th century, and the tomb of Gregory X. in the Duomo,

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Arezzo, which is evidently by some one of the pupils of Niccolò Pisano.—C. & C., Italy, i. 186, Vasari, ed. Mil., i. 359; Burckhardt, 38, 47, 488, 494; Lübke, Gesch. ital. Mal., i. 98.

MARGUERITE, Alexander *Cabanel*, J. T. Raynor, New York; canvas, H. 2 ft. 6 in. × 1 ft. 9 in. Painted in 1874; Latham sale, New York (1878), $2,700.

MARGUERITE AT CHURCH, Ary *Scheffer*, Samuel Ashton, Manchester, England; canvas, dated 1832. Marguerite, sunk before a prie-Dieu, listens to the voice of the evil spirit reproaching her for the death of her father and mother. Salon, 1833; Paturle sale, Paris (1872), 40,000 francs.

MARGUERITE LEAVING CHURCH, Ary *Scheffer*, Samuel Ashton, Manchester, England; canvas, H. 7 ft. 1 in. × 4 ft. 6 in.; dated 1838. Marguerite, holding her prayer-book and her rosary, descends the steps of the church; Mephistopheles, in red, and wearing a cap with a cock's feather, points her out to Faust, who appears profoundly moved. Salon, 1839; Paturle sale, Paris (1872), 35,000 francs. Engraved by Ad. Caron.

MARGUERITE AT THE FOUNTAIN, Ary *Scheffer*, Sir Richard Wallace, London; canvas, H. 5 ft. 3 in. × 3 ft. 4 in. Marguerite, absorbed in thought, forgets that her pitcher is full and overflowing; behind her, two young girls are laughing at her absent-mindedness. Salon, 1858; sold to M. Durand-Ruel; then to M. Pereire; Pereire sale (Paris, 1872), 56,000 francs. Replica, A. J. Nottebohm, Rotterdam. Etched by L. Flameng.—Gaz. des B. Arts (1859), iii. 51, 54; (1864), xvi. 196.

MARGUERITE AT HER SPINNING WHEEL, Ary *Scheffer*, Rothschild Collection, Paris; canvas, H. 3 ft. 8 in. × 2 ft. 10 in. Companion to *Faust* in his Cabinet. Marguerite, sitting in a high-backed chair before her spinning wheel, her eyes reddened with weeping, her head drooping, lets fall upon her knees her book of prayers. Salon, 1831; partly burned at the Château de Neuilly in 1848, and restored by Scheffer. Replica, A. J. Nottebohm, Rotterdam; another, small, Paturle sale, Paris (1872), 5,050 francs.

MARIA TERESA, Infanta, daughter of Philip IV. and Isabel of Bourbon, wife of Louis XIV. of France, *Velasquez*, Madrid Museum; canvas, H. 7 ft. × 4 ft. 10 in. About ten years old, full-length, standing; rose-coloured dress distended by large hoops, on which rest her hands, the right holding a handkerchief, the left a rose; on right, a crimson curtain partly hides a chair. Face in second manner, remainder in last manner of Velasquez.—Curtis, 97; Madrazo, 620.

By *Velasquez*, Vienna Museum; canvas, H. 1 ft. 7 in. × 1 ft. 3 in. About sixteen years old, three-quarters length, standing, her right hand on a table, her left resting on her wide hoops, holding her handkerchief; wears a tulle bertha with perpendicular red stripes, a plain collarette, and pearls; two watches suspended from her waist.—Curtis, 98.

MARIANA OF AUSTRIA, Queen, second wife of Philip IV., *Velasquez*, Madrid Museum; canvas, H. 6 ft. 11 in. × 4 ft. 10 in. Full-length, kneeling in prayer behind a desk covered with rich tapestry; in her hand, a small Book of Hours; above, a curtain. Latest manner. Companion to similar picture of same size of Philip IV. in Museo del Prado.—Curtis, 93; Madrazo, 618.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 11 in. × 4 ft. 1 in. About twenty-four years old, full-length, dressed in court mourning, standing with right hand on back of a chair, a large handkerchief in left hand; red hair arranged in ringlets, each tied at end with red ribbon; behind her, a bronze clock on a table; above, a red curtain. Latest manner. Probably painted in 1659. Repetitions, with changes: Madrid Museum; H. B. Brabazon, Battle, Sussex; Castle Howard (?); Historical So-

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ciety, New York ; Francis Clare Ford, London.—Curtis, 93 ; Madrazo, 618.

MARIANA OF THE MOATED GRANGE, Sir John E. *Millais*, Bart., H. F. Makins, Esq., London ; wood, H. 2 ft. × 1 ft. 8 in. Illustration of Tennyson's poem of same title. Mariana, in a dress of deep blue, rises from her embroidery frame, with eyes half-closed, wearied and lorn of love ; in front, a window with painted glass, through which the light falls on a piece of unfinished embroidery ; to the right, an oratory, with a lamp burning. Royal Academy, 1851.

MARIE ANTOINETTE, Charles Louis *Müller*, Mrs. M. O. Roberts, New York ; canvas. Scene—the small room in the Conciergerie, still kept as shown in the picture. Marie Antoinette, dressed in white, standing to listen to her death-warrant, read by Paris—called Fabricius, at whose right stands Herrman, Vice-President of the Convention ; next to him is Coffinhall, and then Collier, two commissaries from the Convention ; a gendarme is seated on the table. Photogravure in Art Treasures of America, ii. 41.

MARIE ANTOINETTE LEAVING THE TRIBUNAL, Paul *Delaroche*, private gallery. Salon, 1851. Engraved by A. François. Original sketch, Pereire sale, Paris (1872), 6,100 francs.

MARIENHOF, A., born at Gorcum about 1630 (?), died young at Brussels. Dutch school ; history and portrait painter, supposed pupil of Teniers, the younger, according to others of Rubens, whom he imitated. Works : Man kneeling before Sovereigns enthroned (1648), Dresden Museum; Artist in his Studio (1648), Male Portrait, Hermitage, St. Petersburg.

MARILHAT, PROSPER, born at Vertaizon, near Thiers (Puy-de-Dôme), March 20, 1811, died there, Sept. 13, 1847. Landscape painter, pupil of Roqueplan. Recommended by his master as the artistic companion of Baron Hügel, he visited the Levant in 1831, and spent a number of years in Cairo, where the climate so ruined his health that he did not long enjoy the fame which awaited him on his return to Paris. Works : Pan playing the Flute for Shepherds and Shepherdesses (1830), Mans Museum ; Square of Ezbekieh in Cairo (1834) ; Tomb of Abou-Mandour (1837) ; Environs of Beyrut (1841) ; Souvenirs of the Nile ; Syrian Arabs Travelling ; Egyptian City in Twilight ; Tripoli in Syria (1844) ; Village in Auvergne (1849), Montpellier Museum ; Caravan on the Libanon, View near Tripolis, Leipsic Museum ; View of Baalbek ; Rosetta ; Cairo, Comte Duchatel ; Syrian Restaurant ; Interior at Rosetta, Lord Seymour ; Feeding the Camel, B. Wall, Providence, R. I. He left more than two hundred unfinished pictures.—Ch. Blanc, École française ; Revue des Deux Mondes (1848), xxiii. 56 ; Gaz. des B. Arts (1860), v. 290.

MARINO DE' PITTORI, IL. See *Cesari*, Giuseppe.

MARINUS VAN ROYMERSWALE (M. de Zeeuw), born probably about 1497, died after 1567. Flemish school, flourished in 1521–58. Contemporary of Frans Floris, and lived chiefly in Zeeland. His specialty was the painting of money-changers and shop-keepers in bright and pastose colours, which would seem to indicate the influence of Quinten Massys, who may even have been his master. Works : Two Money-Changers in their Office, National Gallery, London ; Customs Officer (1560), Copenhagen Gallery ; Money-Changer with his Wife (1541), Dresden Gallery ; do. (1538), and Agent at his Desk (1542), Old Pinakothek, Munich ; do., and St. Jerome (2, one dated 1521), Madonna, Museum, Madrid ; Money-Changer (1835), Academy of S. Fernando, ib.; replica, Schleissheim Gallery ; Parable of the Unjust Housekeeper, St. Jerome, Vienna Museum. —Hymans, Marin le Zélandais (Brussels, 1884); Engerth, Belved. Gal., ii. 255 ; Journal des B. Arts, v. 127 ; Kugler (Crowe), i. 117 ; Kunst-Chronik, xx. 205 ; Cat. Nat. Gal. (1883), 92 ; Rooses (Reber), 62.

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MARIS, JAKOB, born at The Hague, Aug. 25, 1837. Landscape painter, brother of Matthys, pupil of Hague Academy, then of Ströbel and of Hubertus van Hove, whom he followed to Antwerp, where he became a pupil of De Keyser and of Van Lerius; went to Paris in 1866, studied under Hébert, and was greatly influenced by the representatives of the "Paysage intime." He returned to The Hague in 1871; lives now in Brussels. Works: Knitting Girl by a House; View of the Y with Amsterdam; Coast View; Girl dressing Vegetables; View of Schiedam; On the Shore, Dutch Landscape (1878); View in Dutch Town; By the Sea; Mother and Children (1879); River, View of Amsterdam (1883); Souvenir of Dordrecht, Return of Fishermen (1884).—Meyer, Conv. Lex., xvii. 570; Müller, 353.

MARIS, MATTHYS, born at The Hague in 1835. Genre painter, pupil of Hague and Antwerp Academies, where he was especially attracted by Leys; returned to The Hague, went to Paris in 1869, and, influenced by Hamon, completely changed his style, which found great favour in England, in the private galleries of which most of his pictures, bought at high prices, are to be found. For some years past settled in London. Works: At the Well; Dutch Village; Reading a Letter; Baptism; Rear of a House (1863); Girl with Butterflies; Girl with Doves (1872); Girl and Goats, G. A. Drummond, Baltimore.—Meyer, Conv. Lex., xvii. 570; Müller, 354.

MARIS, WILLEM, born at The Hague; contemporary. Landscape and animal painter, brother of the preceding, greatly esteemed in Holland and Belgium for his water-colours. He is one of the presidents of the Teeken Maatschapy at The Hague. Works: Pasture in Sunshine (1879); Wading Cows (1879).—Meyer, Conv. Lex., xvii. 570; Müller, 354.

MARIUS AT CARTHAGE, Léon *Cogniet*, Luxembourg Museum; canvas, H. 10 ft. 5 in. × 14 ft. Marius, fleeing from the pursuit of Sulla, landed at Carthage, where a message was sent him by the ruling prætor commanding him to leave the country. "Tell the prætor," said he to the messenger, "that you have seen Caius Marius a fugitive sitting on the ruins of Carthage," thus comparing his own changed fortunes, not inaptly, says Plutarch, to the fate of that city. In the picture Marius is seated at left, addressing the soldier, who is standing, spear in hand, at right; in background, the sea,

St. Mark, Fra Bartolommeo, Palazzo Pitti, Florence.

and the sun setting. Painted in 1824.—Réveil, iii. 190; Larousse, x. 1220.

By John *Vanderlyn*, heirs of Bishop W. I. Kip, San Francisco. Marius, seated, with his toga falling from his shoulders, and leaning on his sword; his helmet is at his feet. The waters of the Mediterranean are seen through the arches of an aqueduct; in the distance is a temple, with one of its columns fallen, and a fox among the ruins of its portico. Painted in Rome in 1807; Paris

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Salon, 1808, where it was awarded a gold medal; taken to America by the artist, after the peace of 1815, and sold to Leonard Kip, New York.—Atlantic Mag. (1867), xix. 228; Art Journal (1852), 374.

MARK, ST., Fra *Bartolommeo*, Palazzo Pitti, Florence; wood transferred to canvas, H. 11 ft. 2 in. × 6 ft. 10 in. St. Mark sitting in a niche, with a closed book on his knees, and a pen in his right hand. Painted in 1514–15 for S. Marco, Florence; sold in 1692 for 480 scudi to Ferdinando de' Medici, who left in its place a copy by Antonio Franchi; taken to Paris in 1799 and transferred to canvas; returned in 1815. Copy by Anton Domenico Gabiani in Florence Academy. Engraved by Lorenzini; Lasinio.—Vasari, ed. Mil., iv. 189; Marchese, ii. 115; C. & C., Italy, iii. 468; Gal. du Pal. Pitti, i. Pl. 32; Landon, Musée, ii. Pl. 55.

By *Tintoretto*, Berlin Museum; canvas, dated 1569. St. Mark enthroned, instructing three procurators of the Zane, Cornaro, and Molino families.

By *Titian*, sacristy of S. M. della Salute, Venice; wood, arched at top, figures under life-size. St. Mark enthroned between SS. Sebastian, Roch, Cosmo, and Damian. Painted about 1512 for S. Spirito in Isola. Engraved by G. Wagner.—C. & C., Titian, i. 146.

By Bartolommeo *Vivarini*, S. M. de' Frari, Venice; wood, figures a little less than life-size; signed, and dated 1474. Saint sits in benediction on a throne; at sides and front of which are four angels, two foremost playing a mandolin and viol; to the left, in niche, SS. John Baptist and Jerome; to right, SS. Paul and Nicholas. Formerly in chapel of Cornaro family.—C. & C., N. Italy, i. 44.

Miracle of St. Mark, Tintoretto, Venice Academy.

MARK, ST., PREACHING IN ALEXANDRIA, Giovanni *Mansueti*, Venice Academy; canvas, H. 12 ft. × 19 ft. 11 in.; signed. People of Alexandria listening to St. Mark's sermon in a distant temple; many figures on foot and on horseback, in Eastern and other costume, with a band of musicians, and a leopard, stag, and other animals in foreground. Painted about 1500 for Scuola di S. Marco, Venice.—C. & C., N. Italy, i. 221; Burckhardt, 599.

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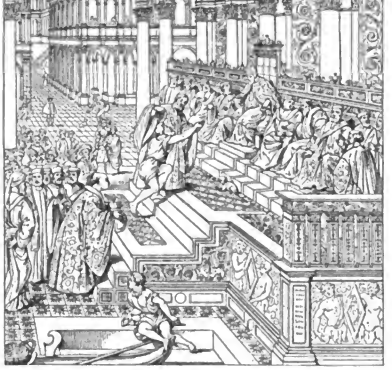
MARK, ST., CURING ANIANUS, *Cima* da Conegliano, Berlin Museum; wood, H. 5 ft. 6 in. × 4 ft. 4 in. Long in the Gesuiti, Venice.—C. & C., N. Italy, i. 245.

By Giovanni *Mansueti*, Venice Academy; canvas, H. 12 ft. × 13 ft. 1 in.; signed. Anianus, the cobbler, seated with a shoe strapped to his knee, shows his hand wounded by an awl; St. Mark, in the presence of the people, who fill the market-place of Alexandria, cures him with a blessing. Painted about 1500 for Scuola di S. Marco, Venice.—C. & C., N. Italy, i. 221; Burckhardt, 599.

MARK AND MARCELLINUS, STS., MARTYRDOM OF, Paolo *Veronese*, S. Sebastiano, Venice. The Saints are exhorted by St. Sebastian to meet martyrdom with firmness. One of the master's finest works.—Zanotto, 428.

MARK, ST., MIRACLE OF, *Tintoretto*, Venice Academy; canvas. St. Mark, who is represented flying downwards, frustrates, by his power over physical laws, the attempts of the Turks to torture a Christian slave for acts of devotion to him; in the centre a standing figure exhibits to the overseer the broken tools. Painted about 1548; one of four pictures for Scuola di S. Marco; carried to Paris in 1799; returned in 1815. Popularly considered Tintoretto's masterpiece. Taine thinks it unsurpassed, and Ch. Blanc regards it as equal in colouring to any other work in Venice; but Ruskin says it is excelled in some respects by the Death of Abel, and the Fall of Man, near it. —Vasari, ed. Mil., vi. 592; Rosini, v. 254; Ridolfi, Marav., ii. 186; Zanotto, 505; Burckhardt, 744; Lavice, 462; Landon, Musée, ix. Pl. 13.

MARK, ST., RING OF, Paris *Bordone*, Venice Academy. The fisherman presenting to the Doge, who is seated on a dais, in an illustrious assembly, the ring which was given to him by St. Mark. Burckhardt calls this the "most beautifully painted ceremonial picture which exists." Carried to Paris in 1806; returned to Venice in 1815.—Landon, Musée, 2d Col., iii. 1; Burckhardt, 199; Murray, Hand-Book, N. Italy, 386.



Ring of St. Mark, Paris Bordone, Venice Academy.

MARK, ST., SERMON OF, Gentile *Bellini*, Brera, Milan; canvas, figures one-third life-size. St. Mark, on a platform in front of a mosque, preaching; Venetians and Orientals of all ages and both sexes before him, listening. Begun by Gentile in 1507 for Scuola di S. Marco; finished after his death, probably by Giovanni Bellini.—C. & C., N. Italy, i. 135; Ridolfi, Maraviglie, i. 80; Lavice, 134.

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MARKELBACH, ALEXANDRE, born at Antwerp, Aug. 7, 1824. History painter, pupil of Antwerp Academy under Wappers, then studied in Munich under Kaulbach, visited Italy and France, and lives in Brussels. Member of Antwerp and Amsterdam Academies. Order of Leopold. Works: Rhetoricians of Antwerp in 17th Century, Brussels Museum; Evening in the Convent (1850), Kunsthalle, Hamburg; Death Scene, Leipsic Museum; Flemish Guild in 17th Century.—Müller, 354.

MARKET CART, Thomas *Gainsborough*, National Gallery, London; canvas, H. 6 ft. × 5 ft. A horse with loaded cart passing a shaded pool on the road; two girls on the cart, and two boys and a dog walking beside it; in foreground, left, two other figures and a dog; at right, a boy gathering fagots. Purchased at Lord Gwydyr's sale (1828) for £1,102 10s. Similar composition possessed by Lord Northwick. Engraved by E. Goodall; and in Jones's National Gallery.—Cat. Nat. Gal.; Eng. Painters of Georgian Era, 12; Fulcher, 206.

MARKÓ, KARL, the elder, born at Leutschau, Hungary, in 1790, died at Villa Apeggi, near Antella, Tuscany, Nov. 20, 1860. Landscape painter, pupil of Vienna Academy (1822–24), then lived at Eisenstadt until 1830, when he returned to Vienna, and in 1834–38 studied in Rome, where he rapidly developed in the manner of Poussin; lived afterwards in Pisa and Florence, enjoying the friendship of Grand Duke Leopold II., and finally settled at Villa Apeggi, offered him as a home by Count Gherardesca; member of Florence, Venice, Vienna, and Rio Janeiro Academies. Works: Ideal Landscape with Elijah and the Widow of Sarepta (1837), Christ in the Storm, Vienna Museum; View near Tivoli, Abraham and the Angel, Blind Tobias, Diana and Nymphs; View in the Campagna, Baptism of Christ, Expulsion of Hagar, Jacob and Laban, Diana and Callisto, Ino and Melicertes, Hungarian Puszta, and many others, National Museum, Pesth. His sons, Karl, Franz, and Andreas, have also won reputation, the former two in their father's branch, the latter as animal painter. —Allgem. d. B., xx. 387; Raczynski, iii. 331; Reber, ii. 274; Wurzbach, xvi. 459; Zeitschr. f. b. K., viii. 45, 106, 140.

MARKS, HENRY STACY, born in London, Sept. 13, 1829. Genre painter, student in schools of Royal Academy in 1851, and of Picot in Paris in 1853; elected an A.R.A. in 1871, and R.A. in 1878. Works: Christopher Sly, Bardolph (1854); Slender's Courtship (1855); Toothache in Middle Ages (1856); Dogberry's Charge to the Watch (1859); Sexton's Sermon (1860); Franciscan Sculptor (1861); How Shakespeare Studied (1863); Doctors Differ (1864); Falstaff's Own (1867); Experimental Gunnery in Middle Ages (1868); St. Francis preaching to the Birds, Princess and Pelicans (1870); Bookworm (1871); Ornithologist (1873); Capital and Labour (1874); Jolly Post-Boys (1875); Apothecary (1876); Bit of Blue, Spider and the Fly (1877); Convocation (1878); Intellect and Instinct, Old Friends (1879); Episcopal Visitation, Author and Critics (1881); Lord Say before Jack Cade (1882); Professor (1883); Foolish Justices, Entomologist (1884); Good Story, Treatise on Parrots (1885), Delicate Question, Plain Case (1886). —Meynell, 59; Portfolio (1870), 129.

MARNE, JEAN LOUIS DE, called Demarnette, born in Brussels, baptized Jan. 22, 1754, died at Batignolles, Paris, March 24, 1829. Genre and landscape painter, pupil in Paris of Gabriel Briard (1725–77). He conceived a great liking for Dutch masters,

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and evidently took Karel Dujardin, Berchem, Potter, and Wouwerman, for his models. Medal, 1st class, 1806, 1819; L. of Honour, 1828. Works: Road with Diligence, Fair at the Door of an Inn, Starting for a Wedding in a Village, Louvre; Halt of Travellers, Bordeaux Museum; View on Sea-Shore, Cherbourg Museum; Education of Bacchus, Canal with Vessels, Return from Market, Farm, Landscape, Montpellier Museum; Fruit Stall in Open Air, Orléans Museum; Italian Landscape, Amsterdam Museum; Dedication Day, Brussels Museum; Street on Canal at Rotterdam, Schleissheim Gallery; Landscapes with Figures and Animals (2), Cattle Fairs (2), Travellers before Inn, Hermitage, St. Petersburg; Landscape with Figures (2), Turin Gallery; Sea View; Village Fair; Cattle Market; Procession on Road; Woman Mountebank; Interior of Guard Room; Country Schoolmaster; Death of Turenne; Crossing the Ford; Priest's Reprimand.—Bellier, i. 403; Ch. Blanc, École française; Cat. Louvre; Jal, 838; Lejeune, Guide, i. 428; Michiels, x. 567.

MARNEFFE, FRANÇOIS DE, born at Brussels, died there in 1877. Landscape and genre painter; marks a new departure in modern landscape painting in Belgium. Works: Huntsmen surprised by Rain (1832); Donna Antonia of Portugal singing to Charles II. of Spain (1831); Mill at St. Lambert—Woluwe (1832); View in Forest of Soigne with Chase (1834); View near Brussels, View on Royal Estate (1835); Charles II. of England in Forest of Boscobel, Landscape with Waterfall (1836); Wood-Interior (1837); View in Black Forest (1839).—Immerzeel, ii. 204; Journal des B. Arts (1860), 150; Raczynski, iii. 467.

MARQUEZ, ESTÉBAN, born at Estremadura about 1655, died in Seville in 1720. Spanish school. Pupil of his uncle Fernando Marquez Joya (died 1672?), who was of the school of Murillo; became so expert as a copyist and imitator of Murillo that his pictures have been sold as originals by that master. Works: St. Joseph and Infant Jesus, St. Augustine with the Madonna, St. Augustine with Infant Jesus, Seville Museum; St. Joseph and Infant Jesus, Cadiz Cathedral.—Curtis, 339.

MARON, ANTON VON, born in Vienna in 1733, died in Rome in 1808. History and portrait painter, pupil of Vienna Academy; said to have gone early to Rome, but if so, was in Vienna again in 1768, when he painted the portrait of Winckelmann, and also took active part in the reorganization of the Academy. In 1772 he was ennobled; went in 1773 to Rome, where he married the sister of Raphael Mengs, and was secretary, and afterwards professor, at the Academy of St. Luke. Works: Portraits of Maria Theresa and Joseph II. (1775), Vienna Museum; Family of Leopold of Tuscany, Summer Palace at Schönbrunn, Portrait of Winckelmann (1768), Weimar Museum.—Allgem. d. Biogr., xx. 403; Wurzbach, xvii. 5.

MAROT, FRANÇOIS, born in Paris in 1666, died there, Dec. 3, 1719. French school; history and portrait painter, pupil of La Fosse; received into the Academy in 1702, adjunct professor in 1705, professor in 1715. Works: Fruits of Peace (1702), Tours Museum; Christ leaving the Disciples at Emmaus, Hagar and Ishmael in the Desert, Venus engaging Vulcan to forge Arms for Æneas (1704); Slumber of Morpheus, Louvre, Paris.

MARR, JOSEF (HEINRICH LUDWIG), born in Hamburg in 1809, died in Munich Oct. 29, 1871. Genre painter, pupil of Suhr and in Altona of Rosenberg, then studied at Copenhagen and (1825) Munich Academies; visited Italy and settled in Munich. Works: Return from Cattle Fair; Tavern Scene in Bavarian Alps; Wild Bull, Suabian Girl; Caretta Drive; Postilion Astray; Hostess in the Snow; Horse-Market in Tyrol, Carlsruhe Gallery; Monk on Donkey (1844), New Pinakothek, Munich; Return from Kirmess, Episode in War of 1813 (1885).—Kunst-Chronik, vii. 152; Kunst für Alle, i. 25; Nagler, Mon., iii. 493.

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MARREL (Morel), JACOB, born at Utrecht in 1614 (?), died at Frankfort in 1685. German school; flower and fruit painter, pupil at Frankfort of Georg Flegel (1563–1638), whom he surpassed in composition and colouring. Married at Frankfort the widow of Merian, the elder. Works: Wreath with Insects and small Landscape (1655), Flower Groups around Architecture, Darmstadt Museum; Wreath of Flowers around Coat of Arms (1658), Historical Society, New York.—Kramm, iv. 1155.

Marriage at Cana, Tintoretto, S. M. della Salute, Venice.

MARRIAGE AT CANA [John ii. 1–12], *Moretto*, S. Fermo, Lonigo; canvas, life-size. Christ at the table is surrounded by the guests, who wonder as the drawer orders the wine to be poured into a fresh flask. Painted about 1544; in refectory of convent till 1819, when removed to choir of church. Worthy to be placed beside the *Feast* in the House of Simon. Unfortunately much injured.—C. & C., N. Italy, ii. 410.

By *Murillo*, Marquis of Aylesbury, Wiltshire, England; canvas, H. 5 ft. 10 in. × 7 ft. 6 in. The Saviour seated, with the Virgin and five other figures, at a table in a hall; near him a small dog; he points to the wine jars which are being filled by attendants, one of whom is a negro; other attendants waiting on guests; Second manner. Julienne sale (1767), 6,000 livres; l'Abbé Guillaume sale (1769), 6,432 livres; Prince de Conti sale (1777), 9,060 livres; Boileau sale (1779 or 1782?), 5,010 francs; G. Hibbert sale (1829), £819.—Curtis, 191.

By *Scarsellino*, Ferrara Gallery; canvas, H. 9 ft. 3 in. × 19 ft. 8 in. A vast composition with many figures and an architectural background. Formerly in the convent of the Certosa, Ferrara.—Cat. Ferrara Gal.

By *Tintoretto*, Sacristy of S. M. della Salute, Venice; canvas, H. about 15 ft. × 25 ft.; signed. The table is set lengthwise, instead of crosswise as usual, along one side of a large court; Christ seated at farther end, conversing with the person on his left; the guests, arranged along the sides of the table, men on one side, women on the other, await the newly made wine; servants and other attendants in foreground and in distance. Painted about 1561, for brotherhood of the Crociferi; formerly in a church on the Island of S. Spirito. Ruskin says, "this picture unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's, and far more decisive." Replica in the Uffizi. Engraved by G. Volpato; O. Fialetti.—Ruskin. Stones of Venice, iii. 355; Zanotti, 558.

By Paolo *Veronese*, Brera, Milan; canvas,

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H. 7 ft. 4 in. × 17 ft. Similar in composition to others, with new and spirited motives, but dull and uninteresting in colour. Formerly in convent of the Cappuccini, Padua.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 7 ft. 3 in. × 16 ft. Christ seated at a table, spread in an open court, among many others, male and female, mostly in Venetian costume; among the guests are a Moor, in a turban, and a negro. From the Modena Collection. Transferred to new canvas in 1827 by Palmaroli. Engraved by Jacob.—Gal. roy. de Dresde, ii. Pl. 9; Ridolfi, Marav., ii. 57; Hübner, Dresden Gal., i. 15.

By Paolo *Veronese*, Louvre; canvas, H. 21 ft. × 32 ft. One of the largest easel pictures ever painted, containing about 130 figures, many of them portraits. Table spread in a court, with splendid architectural background; Christ seated in the middle; on his right, noted sovereigns of the 16th century, including Francis I., Charles V., Solyman II., and Queen Mary of England; on his left, cardinals and other ecclesiastics. The bridegroom is Alfonso d'Avalos, Marquis del Vasto; the bride, Eleanor of Austria, sister of Charles V. and Queen of France. Behind her is the court-jester. The musicians in the foreground represent the great painters of Venice: Titian plays a bass-viol; Bassano, the elder, a flute; Tintoretto, a violoncello, and Veronese himself, in a white costume, a second violoncello. The standing figure at the right, with a goblet in his hand, is Benedetto Caliari, the painter's brother. Painted in 1563 for refectory of Convent of S. Giorgio Maggiore, Venice; carried to Paris in 1797, and retained, M. Denon having persuaded the Austrian Commissioners in 1815 to take instead of it Charles Le Brun's Repas chez le Pharisien. Engraved by Mitelli; Jackson; Prevot (1854).—Vasari, ed. Mil., vi. 372; Ridolfi, Marav., ii. 27; Felibien, i. 723; Ch. Blanc, École vénitienne; Villot, Cat. Louvre; Filhol, ix. Pl. 601; Landon, Musée, xvii. Pl. 49.

Marriage at Cana, Paolo Veronese, Louvre, Paris.

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By Paolo *Veronese*, Madrid Museum; canvas, H. 4 ft. 2 in. × 6 ft. 6 in. A semicircular table spread in a sumptuous room opening into a garden, at which sit ten persons, two of whom, Jesus and the Virgin, occupy the middle; eight servants attend. Bought for Philip IV. from collection of Charles I. of England.—Cat. Museo del Prado.

MARRIAGE Á LA MODE, *Hogarth*, National Gallery, London; six pictures, canvas, each H. 2 ft. 3 in. × 2 ft. 11 in. A series representing profligacy in high life, or the effects of a marriage in which rank and wealth are the sources of attraction. The peer is neglectful and profligate, the lady faithless; the husband is killed in a duel by her paramour, who is hanged for the murder, and the suicide of the lady by poison closes the tragedy. 1. The Marriage Contract. Engraved originally by G. Scotin (1745); also by Earlom; J. Garner. 2. Shortly after Marriage. Engraved originally by B. Baron; also by Earlom; T. E. Nicholson; and others. 3. Visit to the Quack Doctor. Engraved originally by B. Baron; also by Earlom; C. Mottram; and others. 4. The Countess' Dressing-Room. Engraved originally by S. F. Ravenet; also by Earlom; Armstrong; and others. 5. The Duel and Death of the Earl. Engraved originally by S. F. Ravenet; also by Earlom; T. E. Nicholson; and others. 6. Death of the Countess. Engraved originally by G. Scotin; also by Earlom; J. Mansell; and others. The paintings were finished in 1744; sold by auction, June 6, 1750, to Mr. Lane, of Hillingdon, for 110 guineas; passed by bequest to Colonel Cawthorne, who sold them (1797) for £1,381 to Mr. Angerstein, with whose collection they were purchased for the National Gallery in 1824.—Cat. Nat. Gal. (1882); F. de Conches, 115; Ch. Blanc, École anglaise; Nichols, Anecdotes; Ireland, Hogarth.

MARRIAGE, SPANISH (Le mariage espagnol or La Vicaria), Mariano *Fortuny*, Mme. de Cassin, Paris. Sometimes called Mariage dans la vicaria de Madrid, although it does not represent the vicaria of Madrid nor any existing sacristy, the painter having chosen the material for his background from several churches, especially from the Cathedral of Granada and from a church in Rome. Represents a wedding party gathered to sign the marriage contract in a large sacristy, the walls of which are hung with Cordovan leather, and which is separated from the church by an open grille in the rococo style. Lamps are suspended from the ceiling, and pictures and Venetian mirrors adorn the walls, against which stand heavy oaken benches and a book-case filled with missals and antiphonaries. The groom is about to affix his signature to the contract in the place pointed out by the scrivener. A priest stands beside the table, and two others are seated, writing. The two principal women, the bride and her mother, are portraits of Mlle. Isabel de Madrazo, the painter's sister, and of Mme. Fortuny. Another of the ladies is said to be a portrait of the Duchess Colonna; Meissonier is said to have posed for the officer with the sabre, and Henri Regnault for another of the attendant gentlemen. Begun in Rome, finished in Paris in 1869. Exhibited in 1870 by Goupil, who purchased it and sold it to Mme. Cassin.—Davillier, Fortuny, 55; Gaz. des B. Arts (1875), xi. 276; L'Art (1875), i. 370.

MARS, *Velasquez*, Madrid Museum; canvas, H. 5 ft. 10 in. × 3 ft. A nude figure, seated, with blue drapery covering middle, a helmet on his head, and armour at his feet. Probably painted after the artist's second journey to Italy (1651). Drawing in Royal Institution, Gijon. Engraved by G. R. Le Villain.—Curtis, 19; Gal. Esp.; Madrazo, 635.

MARS AND RHEA SYLVIA, Nicolas *Poussin*, Louvre; canvas, H. 2 ft. 6 in. × 4 ft. 9 in. Sylvia, daughter of Numitor, reclining asleep against a hillock, holding the vase with which she has come to draw water from the Tiber; behind her, a cupid asleep,

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two others shooting arrows, and a third flying towards Mars, who, attended by Love with a torch, is approaching in a chariot drawn by lions; between Sylvia and Mars, the Tiber personified, with Romulus and Remus, and the wolf. Engraved by Niquet in Musée français.—Cat. Louvre; Filhol, iv. Pl. 223; Landon, Musée, viii. Pl. 55; Smith, viii. 121.

MARS AND VENUS, Luca *Giordano*, Louvre; canvas, H. 2 ft. × 2 ft. 6 in. Mars about to leave Venus, who is reclining, nude, on a couch; at right, two women arrange the toilette of the goddess; at left, a cupid plays with a dog; another is on a globe, around which is twined a serpent; in background, Vulcan working at his forge. Engraved by Pierron; Sixdeniers.—Villot, Cat. Louvre; Musée royal, ii.; Filhol, xi. Pl. 55; Landon, Musée, xiii. Pl. 11.

By *Guercino*, Modena Gallery; canvas, H. 4 ft. 2 in. × 4 ft. 10 in. Venus, half nude, sitting upon a couch; behind her, Cupid aiming an arrow; at left, Mars, in full armour, is drawing aside the curtains of the bed. Painted in 1634 for Francesco, Duke of Modena; carried to Paris; returned in 1815. Engraved by Giovanni Berselli; Le Villain; L. A. Claesseus.—Landon, Musée, ii. Pl. 17; Filhol, i. Pl. 9.

By Nicolas *Poussin*, Louvre; canvas, H. 2 ft. 8 in. × 4 ft. 9 in. Venus, nude, reclining on drapery spread on the ground under trees; Mars, with his casque on, half reclining behind her; on opposite side a cupid with a torch, others, etc. Engraved by Blot in Musée français; Niquet.—Cat. Louvre; Filhol, iv. Pl. 259; Smith, viii. 104.

MARSEN (Marts, Martsen), JAN (the younger?), flourished about 1632–44. Dutch school; battle painter, about whose life nothing is known; as he occasionally painted backgrounds in the pictures of Michiel Miervelt, he may have lived at Delft. Works: Cavalry Combat (1630), Rotterdam Museum; Gustavus Adolphus in Battle of Lützen (1636), Brunswick Museum; Fight between Cavalry and Infantry (1632), Schwerin Gallery; Cavalry Skirmish (1644), Czernin Gallery, Vienna.—Kramm, iii. 816; Riegel, Beiträge, ii 422; Schlie, 365.

MARSEUS VAN SCHRICK, OTHO, born at Nymwegen about 1619, died at Amsterdam in June, 1678. Dutch school; still-life painter; excelled in the representation of plants, insects, and reptiles, which he painted with great truth and careful detail. He visited England, France, where he painted for the queen mother, and Italy; was long in the service of the Grand Duke of Tuscany; lived at Rome and Naples, and in the former place was called Snuffelaer (Seeker), from his search after insects, plants, etc., in the Campagna; appears as settled in 1663 at Amsterdam, where he kept a special preserve for the breeding of insects and reptiles. Works: A Nest, Rotterdam Museum; Two large Snakes among Plants, Berlin Museum; Snakes, Mushrooms, etc. (1662), Brunswick Museum; Poppy with Butterflies, similar subject (1671), Dresden Gallery; Bouquet with Insects, etc., Kunsthalle, Hamburg; Thistle with Snake, etc., Schleissheim Gallery; Animal Life in the Woods (7, three dated 1660, 1669, 1676), Schwerin Gallery; Landscape with Shrubbery and Frog, Wiesbaden Gallery; Flowers with Snake and Insects (1672), four others, Uffizi, Florence; Reptiles, Birds, and Insects (1667), Historical Society, New York.—Immerzeel, ii. 199; Kramm, iv. 1060; Kugler (Crowe), ii. 522; Riegel, Beiträge, ii. 437; Schlie, 366; Siret (1883), ii. 18.

MARSH IN THE LANDES (Marais dans les Landes), Théodore *Rousseau*. Frédéric Hartmann sale, Paris (1881), 129,000 francs, bought by State.

MARSHALL, JAMES, born at Amsterdam in 1838. History and landscape paint-

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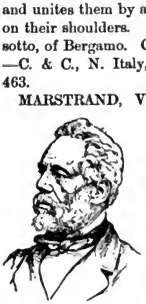
er, pupil of Preller in Weimar, and in 1856 of Antwerp Academy under De Keyser; then visited Paris and returned to Weimar, where he was much influenced by Preller's and Genelli's classical compositions. Works: Erasmus of Rotterdam at Basle; Tartini's Dream, Schack Gallery, Munich; Genius of Weimar; Preparing for the crowning with Thorns; Ahasuerus turning the Redeemer from his Door; Landscape with Bacchic Procession; Poetical Justice, and decoration of ceiling, Royal Theatre, Dresden. —Kaulen, 122; Meyer, Conv. Lex., xvii. 573; Illustr. Zeitg. (1877), ii. 486; Müller, 355.

MARSILIO AND HIS BRIDE, Lorenzo *Lotto*, Madrid Museum; canvas, H. 2 ft. 6 in. × 3 ft. 2 in.; signed, dated 1523. A couple exchanging the ring of betrothal; Cupid, crowned with laurel, flutters behind and unites them by a pressure of his hand on their shoulders. Painted for Zanin Casotto, of Bergamo. Collection of Philip IV. —C. & C., N. Italy, ii. 514; Locatelli, i. 463.

MARSTRAND, VILHELM NIKOLAJ, born at Copenhagen, Dec. 24, 1810, died there, March 23, 1873. History and genre painter, pupil of Copenhagen Academy under Eckersberg; went in 1836 to Munich and Rome; in 1848 became professor at, and in 1853–59 was director of, Copenhagen Academy. Especially successful in humorous genre scenes. Member of Copenhagen Academy and medal in 1841. Works: Day of changing Servants, Scene in Eating-House, Entry into Cellar, Street Scene in Dog-Days, Auction Scene, Musical Evening Party (1831–35); Outside the Prison; Festival of St. Anthony; Roman Citizens in a Tavern; Return from October Festival in Rome (1841), Thorwaldsen Museum, Copenhagen; Erasmus Montanus (1844), Lying-In Room (1845), Sunday in Dalecarlia (1853), A Visit (1857), Last Supper (1869), Portrait of the Painter Constantin Hansen (1862), do. of the Art-Historian Hoyen (1869), Roman Woman in Carnival Attire, The Misshapen Lover, Copenhagen Gallery; Scene from Holberg's Would-be Politician (1852), Kunsthalle, Hamburg; Holberg and the Two Fools; Minister and Poet; Historical frescos in Burial Chapel of Christian IV., Roeskilde Cathedral (1861–66).—D. Kunstbl. (1852), 361; (1855), 299; Sig. Müller, 237; Weilbach, 455.



MARSYAS. See *Apollo* and Marsyas.

MARSYAS, YOUNG, Elihu *Vedder*, private gallery. The young satyr, nude, seated at the foot of a large tree-trunk, in a landscape covered with snow, is playing pan-pipes, with a circle of hares sitting around in a listening attitude. Exposition universelle, 1878.

MARTENS, THEODOR, born at Wismar, Mecklenburg, Aug. 26, 1822, died at Portici in Oct., 1884. Landscape painter, pupil in Düsseldorf of Aug. Weber, and in Paris of Lambinet; studied much after Corot, Diaz, and Daubigny, whose manner greatly influenced his art. Works: Landscape on Baltic Coast; On the Heights in Thuringia; Sunset; Huntsman's Lodge near Wismar; Waterfall; Marine; Oaks of Ivenau; Willows near Mill Pond (1875), Village of Mühlen-Eichsen (1879), Schwerin Gallery.—Kunst-Chronik, xx. 90; Müller, 355.

Theodor Martens
Wismar 1875

MARTERSTEIG, FRIEDRICH WILHELM, born at Weimar, March 11, 1814. German school; history painter, pupil of Weimar Art School (1829–34), of Düsseldorf Academy under Hildebrandt and Schadow, and in Paris of Delaroche; began with genre scenes, then treated events from the Thirty Years' War, the Reformation, and

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Swiss history; returned in 1848, when he became member of Berlin Academy. Professor at the Sophienstift, Weimar, since 1854. Medals: Paris, 3d class, 1844; 2d class, 1845. Works: Boy at Prayer (1836), Weimar Museum; Presentation of the Augsburg Confession (1845), Luther at the Imperial Diet at Worms (1847), John Huss at Council of Constance (1848), Ravené Gallery, Berlin; Luther's Entry into Worms (1860); Ulrich von Hutten crowned Poet (1861), Cologne Museum; Thomas Münzer's Last Way; Expulsion of Salzburg Protestants (1864); Arrival of St. Elizabeth (1848), Wartburg, near Eisenach.—Cotta's Kunstbl. (1836), 387; (1848), 187; D. Kunstbl. (1854), 313; (1855), 207; (1856), 454; (1857), 416; Meyer, Conv. Lex., xi. 244; Müller, 355; Springer, 335.

MARTHA, ST., Anton van *Dyck*, Metropolitan Museum, New York; canvas, H. 3 ft. 3½ in. × 2 ft. 5½ in. St. Martha interceding with God for a cessation of the plague at Tarascon. Formerly in Madrid Museum, whence taken by King Joseph Bonaparte; thence to Mr. Farrer, London, and collection of David McIntosh.

MARTIN, FRANÇOIS, born in Paris; contemporary. Still-life painter, pupil of Jeannin. Medal, 3d class, 1881. Works: Dessert (1876); African Fruits (1877); Knick-knacks (1878); Still-life (1879); At an Orientalist's (1880); Oriental Interior (1881).

MARTIN, HENRI JEAN GUILLAUME, born at Toulouse; contemporary. History painter, pupil of J. P. Laurens. Medal, 1st class, Paris, 1883. Works: Paolo di Malatesta and Francesca da Rimini (1883); Cain (1884); The Titans fighting Jupiter (1885).

MARTIN, HOMER D., born in Albany, N. Y., Oct., 1836. Landscape painter, pupil of William Hart. Elected an A.N.A. in 1868, and N.A. in 1875; Member of Society of American Artists. Studio in New York. Works: Thames at Richmond; White Mountains from Randolph Hill; Adirondacks (1876), Century Club, New York; Evening on the Saranac (1878); Spring Morning, Sand-Dunes on Lake Ontario (1879), Montgomery Schuyler, New York; Autumn Woods; Landscape (1880); do., J. T. Martin, Brooklyn.—Sheldon, 206.

MARTIN, JEAN BAPTISTE, called Martin des Batailles, born in Paris in 1659, died there, Oct. 8, 1735. French school; landscape and battle painter, pupil of Van der Meulen and of La Hire; accompanied Louis XIV. and the great Dauphin on their military expeditions, which he afterwards represented in numerous paintings. Works: Siege of Freiburg in 1677, Louvre, Paris; Taking of Dôle in 1668, do. of Condé in 1676, Departure of the King after the Lit de Justice in 1715, Camp of the French Army near Fontarabie in 1719, View of Château de Clagny, do. of Versailles (3), Bosquets de Versailles (3), Taking of Orsoy in 1672, Crossing the Rhine in 1672 (2), Taking of Limburg in 1675, Siege of Namur in 1692, Coronation of Louis XV. in 1722, Taking of Doësburg in 1672, besides several copies after Van der Meulen, Versailles Museum; View of Douai, View of Lille with Entry of French Army in 1667, Douai Museum; A Battle, Metz Museum; View of Elburg, Montpellier Museum; Landscapes (2), Orléans Museum; View of Rouen, Rouen Museum; Cavalry Combat by a Bridge, Valenciennes Museum.—Bellier, ii. 41.

MARTIN, JOHN, born near Hexham, July 19, 1789, died in Isle of Man, Feb. 17, 1854. Began as a herald and coach painter in Newcastle; also practised there and in London enamel and china painting. In 1812 he exhibited at the Royal Academy his Sadak in search of the Waters of Oblivion, which was followed by Adam's

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First Sight of Eve (1813), Clytie (1814), and Joshua commanding the Sun to stand still (1816), the last of which gained him a premium of £100 at the British Institution, and the appointment of historical landscape painter to the Princess Charlotte and Prince Leopold. His designs for Paradise Lost, for which he received £2,000, show great poetic grandeur. He painted many clever water-colour views of the valley of the Thames and other English rivers. Works: Fall of Babylon (1819); Macbeth (1820); Belshazzar's Feast (1821); Destruction of Pompeii (1822), National Gallery, London; Seventh Plague, Paphian Bower (1823); Creation (1824); Deluge (1825); Fall of Nineveh (1828); Death of Moses (1838); Last Man (1839); Eve of the Deluge, Assuaging of the Waters (1840); Celestial City, Pandemonium (1841); Destruction of Sodom and Gomorrah (1852).—Redgrave; Ch. Blanc, École anglaise; Ottley; Cat. Nat. Gal.

MARTIN, NABOR, born in Ghent in 1404, died about 1453. Flemish school; free of the guild of St. Luke in 1437. Works: Nativity, with portraits of Philip the Good, his Wife, and Child (1448), Grande Boucherie, Ghent; Adoration of Infant Christ, fresco, ib.—C. & C., Flemish Painters, 242; Kugler (Crowe), i. 90.

MARTIN, PAUL, born at Kaiserslautern, Bavaria, Aug. 17, 1821. History and genre painter, pupil of Munich Academy and of Josef Bernhardt; studied in Paris (1846) under Gleyre, and settled in Munich. Works: Tilly's Entry into Magdeburg (1857); Cromwell in Meditation before the Crown of England (1858); Garibaldi (1860); Loreley (1867); Boy playing with Dog, New Pinakothek, Munich; Wood-Nymph; Munich Shoemaker's Apprentices; Scene from Death of Wallenstein (1883); Among Flowers (Jubilee Exhibition, Berlin, 1886). Frescos: Count Arco's Sacrifice in Tyrol in 1703, Palatine Philip defending Vienna against Soliman in 1529, Elector Otto Heinrich building Wing of Heidelberg Castle in 1557, National Museum, Munich.—Müller, 356; Illustr. Zeitg. (1878), ii. 484; (1882), ii. 225.

MARTIN, PIERRE DENIS, born about 1673, died in Paris in 1742. French school; landscape and battle painter, pupil of Parrocel and of Van der Meulen; painter in ordinary to the king and to the czarina. Works: Louis XV. at a Stag-Hunt (1730), Louvre, Paris; Cavalcade of Louis XV. after the Coronation (1724), View of Versailles (1722), do. of Trianon (2), do. of Châteaux de Marly (2), Saint-Hubert, Meudon, Madrid, Fontainebleau (1722), Chambord, Bosquets de Versailles (2), Bassin d'Apollon and Canal de Versailles, Engine and Aqueduct of Marly, Versailles Museum; View of St. Cloud, Nantes Museum.—Bellier, ii. 41.

St. Martin dividing his Mantle, Anton van Dyck, Saventhem.

MARTIN, ST., DIVIDING HIS MANTLE, Anton van *Dyck*, church at Saventhem, near Brussels; wood, H. about 5 ft. 9 in. × 5 ft. 3 in. Nearly the same in composition as the picture by Rubens. The woman and children are omitted, St. Martin is a portrait of Van Dyck himself, and the horse is the one given him by Rubens. Painted by Van Dyck for a young lady at Saventhem, who presented it to the parish church. Taken

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to Paris; returned in 1815. Engraved by J. L. Krafft; G. Edelinck; Jos. Franck (1872). Etched by M. A. Boulard.—Musée français; Landon, vii. Pl. 5; Filhol, iii. 212; Smith, iii. 12; Guiffrey, 22, 251.

By *Rubens*, Windsor Castle; canvas, H. 8 ft. 4 in. × 7 ft. 10 in. The Saint, accompanied by two horsemen and clad in brilliant armour, mounted on a gray horse, is dividing with his sword a scarlet mantle between two poor men; beyond, a woman with a child in her arms and another by her side. Waagen ascribes the horse, the woman, and the children to Van Dyck, who probably

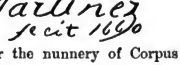
St. Martin dividing his Mantle, Rubens, Windsor Castle.

assisted in the work. This picture is the original of Van Dyck's St. Martin, in the church at Saventhem. It was formerly in Spain, whence it was taken about 1750 and sold to Frederick, Prince of Wales, father of George III. Engraved by Thomas Chambers (1766).—Waagen, Treasures, ii. 435; Smith, ii. 240.

MARTIN D'ÉGLISE, BATTLE OF, Anton van *Dyck*, Munich Gallery; canvas, H. 10 ft. 6 in. × 8 ft. 9 in. Victory gained by Henri IV. of France over the Duc de Mayenne. In foreground, the King, attended by Sully, and many armour-clad knights on horseback; in middle distance, an encounter between pikemen and arquebusiers; background, a landscape. The animals are by Snyders. Taken to Paris in 1800; returned in 1815.—Eastlake, Notes, 72.

MARTINEZ, JUSEPE, born in Saragossa in 1612, died there in 1682. Spanish school; studied in Rome; attracted attention of Velasquez, by whose recommendation Philip IV. named him, in 1642, one of his painters; afterwards appointed to same office by Don Juan of Austria, but he preferred to remain in Saragossa, where he painted works for the cathedral. He was also an engraver and writer on art.—Stirling, ii. 737; Cean Bermudez.

MARTINEZ, SEBASTIAN, born in Jaen in 1602, died in Madrid in 1667. Spanish school; pupil of one of the scholars of Cespedes; became painter to Philip IV. in 1660. His Martyrdom of St. Sebastian was painted for the Cathedral of Jaen, and he also ex-



ecuted works for the nunnery of Corpus Christi at Cordova; but most of his pictures were for private houses.—Stirling, ii. 806.

MARTINEZ DEL RINCON, Don SERAFIN, born in Spain; contemporary. Genre painter; professor at Malaga Academy. Works: The Author of Yore (1880); The Rock of the Lovers (1881); Hoy se saca anima (1884).—La Ilustracion (1880), i. 147; (1881), i. 382; (1884), ii. 393.

MARTINI, BERNARDINO. See *Zenale*, Bernardino.

MARTINI, GIOVANNI DI. See *Giovanni* di Martini da Udine.

MARTINI, SIMONE. See *Simone* di Martino.

MARTINO DI BARTOLOMMEO, died about 1433. Sienese school; son of Bartolommeo di Biagio, a goldsmith; inscribed on roll of Sienese painters in 1389. His earliest pictures are in the desecrated Church of S. Giovanni, at Cascina, near Pisa, whose walls are covered with partly

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obliterated frescos, executed in 1397, in the style of Taddeo Bartoli. These works, which are minutely described by Bonaini (Not. Med., 53), are third rate in quality, as are his pictures in the Academy and in S. Domenico, Pisa.—C. & C., Italy, ii. 172; Vasari, ed. Le Mon., ii. 31; xi. 175.

MARTINO DA UDINE. See *Pellegrino* da San Daniele.

MARTYR, BURIAL OF A, Edward *Armitage*, private gallery, London; canvas, H. 12 ft. 6 in. × 9 ft. 7 in. The body of a young Christian, slain in the arena, at Rome, is being lowered into the Catacombs, where it is received by the sorrowing relations; in the background, upon a staging, stands a workman, ready to put it into its last resting-place, one of the oven-like receptacles in the wall.—Royal Academy, 1885.

MARTYR, CHRISTIAN, Paul *Delaroche*, private gallery; canvas, H. 4 ft. 9 in. × 5 ft. 10 in. Martyr in time of Diocletian. The body of a young girl, the hands bound, floating down the Tiber by night, the aureola which lights her face reflected in the water; in background, the prow of a galley, and two figures watching from the bank. Subject said to have been suggested by a dream. Painted in 1855. Exhibited in 1857, after his death. Engraved by Rousseaux. At Delaroche sale, to Goupil, 36,000 francs. At same sale, a smaller sketch, 2,400 francs. Replica, in small (face and hands by Delaroche, remainder by C. F. Jalabert), W. T. Walters, Baltimore.

MARTYR'S TRIUMPH (Triomphe du Martyr), Adolphe William *Bouguereau*, Luxembourg Museum; canvas, H. 11 ft. 3 in. × 13 ft. 2 in. The body of St. Cecilia, crowned and decked with the palms of martyrdom, is borne to rest in the Catacombs. Bouguereau's fame dates from the exhibition of this picture.—Salon, 1855.

MARTYRS, CHRISTIAN, François Léon *Benouville*. Scene in the arena of the amphitheatre at Rome, with an immense audience gathered to witness the death of Christian martyrs by wild beasts. The barriers have just been opened and the victims are coming forward, brutally pushed by the slaves of the circus and by soldiers. Exposition universelle, 1855. Original sketch in water-colours, Salon of 1852, Luxembourg Museum.—Larousse, x. 1290.

By Gustave *Doré*, Doré Gallery, London. Scene at night in the Coliseum, the long ranges of seats deserted by the crowd which has lately witnessed a festival of slaughter; in the arena lions and tigers are feeding on the mangled corpses of the Christian martyrs, while from the star-lit heavens a troop of white-robed angels are descending. Salon, 1874.—Claretie (1884), 124.

By Jean Léon *Gérôme*, W. T. Walters, Baltimore; canvas, H. 2 ft. 10 in. × 4 ft. 11 in. Scene in the Circus Maximus, Rome, with Christians exposed to wild beasts, which are represented as just coming into the arena from their dark dens and pausing in astonishment at the light and the great mass of people surrounding them; in the middle distance are prisoners fastened to crosses and smeared with pitch, destined to be burned alive.

MARY OF EGYPT, ST., *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Similar in plan to its companion piece, the Magdalen, opposite, except that St. Mary has her back turned to the spectator and the tree by the brook is a palm instead of a laurel.—Ruskin, Stones of Venice, iii. 331.

MARY STUART AND ELIZABETH, Wilhelm von *Kaulbach*, private gallery, Berlin; canvas. Scene from Schiller's "Mary Stuart" (Act iii., Scene 4). A stormy interview between the two queens; Elizabeth, at right, with clinched fists, is gazing fixedly at Mary, who, restrained by an attendant, is talking angrily, with one hand raised; behind Elizabeth are two courtiers, with sorrowful faces and downcast eyes, the unwilling witnesses of the scene.

MARY STUART LISTENING TO HER DEATH-WARRANT, Karl von *Piloty*, private gallery. Mary sits at right, with downcast eyes, her rosary and breviary on the

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floor where they have fallen from her lap; behind her, two of her attendants, one on her knees, the other standing, horror-stricken; at left, the Earls of Shrewsbury and Kent, the Sheriff of the County with the warrant, and Sir A. Melville, the last in armour, all standing. Painted in 1869. Engraved by Dorris Raab. — Art Journal (1878), 228.

MARY STUART IN PRISON, *Leon y Escosura*, Fletcher Harper, New York. Queen Mary, robed in full toilet, alone in her chamber in Fotheringay Castle; her bed is concealed in a canopy of splendid embroideries; a large crucifix and a Book of Hours denote her religion.—Art Treasures of America, ii. 94.

MARY STUART AND RIZZIO, David *Neal*, D. O. Mills, New York. Queen Mary's first interview with David Rizzio. She is descending a staircase, preceded by a little spaniel and followed by ladies and courtiers, and is surprised to see Rizzio fast asleep on a bench at the foot, with his viol beside him. Painted in 1876.

MARY VIRGIN, GIRLHOOD OF, Dante Gabriel *Rossetti*, Lady Louisa Fielding, London. The Virgin and St. Anne sit side by side at an embroidery frame, while before them stands a little angel, with rose-coloured wings, tending the symbolic lily with child-like seriousness. St. Anne is a portrait of the painter's mother; the Virgin, of his sister Christina; the angel, of a younger sister of the late artist, Walter H. Deverell. The picture, his first subject piece, is signed Dante Gabriele Rossetti, P.R.B.—*i. e.*, Pre-Raphaelite Brother. Exhibited in 1849; sold for £80 to Marchioness of Bath.—Athenæum (Jan., 1883), 22; Art Journal (1884), 150.

MARYS AT THE SEPULCHRE, Paolo *Veronese*, Palazzo Pitti, Florence; canvas, H. 3 ft. × 2 ft. 2 in. The three Marys, coming to the tomb of Christ, are told of the resurrection by two angels clad in white garments. Engraved by Lasinio.—Gal. du Pal. Pitti, ii. Pl. 27.

MARZIALE, MARCO, beginning of 16th century. Venetian school; a follower of Carpaccio, and later an imitator of Albert Dürer. In 1492 he was a journeyman employed in the Great Hall of Council, Palazzo Ducale, Venice. His Christ and the Apostles at Emmaus (1506), Venice Academy, and do. (1507), in the Berlin Museum, exhibits the arrangement of Carpaccio with the minute details of the German school. In the National Gallery, London, are a Circumcision (1500), and a Madonna with Saints (1507).—C. & C., N. Italy, i. 227; Lübke, Gesch. d. ital. Mal., i. 544.

MASACCIO, TOMMASO, born at Castel San Giovanni di Valdarno, Dec. 21, 1401, died in Rome (?) about 1428. Florentine school; real name Tommaso di Giovanni di Simone Guidi, but called

Masaccio (Careless Thomas) from his indifference to appearance; perhaps studied under Masolino da Panicale. In 1421 he was enrolled in the guild of the Speziali (apothecaries) in Florence, and in 1422 in that of the painters. Masaccio is to the 15th century what Giotto is to the 14th—the founder of a new school, the opener of a new era in painting, and the painter of frescos which were studied by all the great artists who came after him as models of style, composition, treatment of drapery, and truth to nature. Before 1421 (?) he decorated a chapel in S. Clemente, Rome, with frescos from the life of St. Catherine. The next eight years were spent in painting frescos in the Brancacci Chapel in the Carmine, Florence, which are the chief examples of his style and school. The entire series was formerly attributed to him; but modern research has shown that these frescos were begun by Masaccio, and continued

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and completed by Filippino Lippi, and that of them Masaccio painted nine only, namely: Expulsion from *Eden*, St. Peter healing Tabitha and curing the Cripple at the Gate of the Temple; Seeking of the Tribute Money and its payment by St. Peter; The Expulsion; Sermon of St. Peter (?); St. Peter Baptizing; Distribution of Alms; SS. Peter and John curing the Sick; Resurrection of the Child and St. Peter in Cathedra, partly executed by Filippino Lippi. This takes from Masaccio two of the finest works in the chapel—the Crucifixion of St. Peter, and the Arraignment of SS. Peter and Paul before the Proconsul—both painted by Filippino Lippi, and therefore to some extent diminishes his glory. It, however, leaves him enough to entitle him to be considered the greatest painter of his time, and to be called the father of modern art, through careful study of the human form, and investigation of the laws of light and shade which govern relief, as well as of the management of drapery in broad masses; he rescued painting from mediævalism, and gave an impulse which finally brought the art to that perfection which it afterwards attained in the hands of Raphael. Each event represented by Masaccio is like a scene upon the stage where the actors are grouped with due regard to effect. Many of the heads are portraits, and all the figures are studied from life in a naturalistic spirit, which faithfully renders the costumes worn by the men and women of the time. Even Raphael did not disdain to take Masaccio's noble group of Adam and Eve driven from Paradise as a model when he treated the same subject in the Vatican. The few other extant works of Masaccio are: Fragment of a Procession, cloister of the Carmine; The Trinity between the Virgin and St. John the Evangelist, with two donors, S. M. Novella (much injured); Conception, Florence Academy; and portrait of himself (?), perhaps by Filippino Lippi, Uffizi; Adoration of the Magi, Diptych with Martyrdom of SS. Peter and John the Baptist, Berlin Museum.—C. & C., Italy, i. 519; Vasari, ed. Mil., ii. 287, 305; Layard, The Brancacci Chapel, Arundel Society (1868); Dohme, 2i.; Ch. Blanc, École florentine; Baldinucci, i. 460; Burckhardt, 529; Lübke, Gesch. ital. Mal., i. 285, 290; Zeitschr. f. b. K., xi. 225; xii. 175.

MASO. See *Giottino*.

MASOLINO DA PANICALE, born at Panicale in 1383, died in Florence in Oct. (buried, 18th), 1440. Florentine school; real name Tommaso di Cristofano di Fino; pupil of Gherardo da Starnina, and probably master of Masaccio. Vasari confounds him with Maso di Cristoforo Braccii, and his account is therefore untrustworthy. Masolino had no hand in the famous frescos of the Brancacci Chapel. He was admitted into the guild of the Physicians and Apothecaries in Florence in 1423, and shortly afterwards entered the service of Pippo Spani, Obergespann of Temeswar, Hungary. After Spani's death (1427) he returned to Italy, and executed, about 1428, for Cardinal Castiglione, a series of frescos in the Church of Castiglione di Olona and in the adjoining baptistery. These, which were unknown to Vasari, were lately rescued from whitewash and are signed with his name. Those in the choir represent events in the lives of the Virgin, and of SS. Lawrence and Stephen, to whom the church is dedicated. With no little religious sentiment, which is at times so expressed as to recall Fra Angelico, with a conscientious care for details of form and composition and a system of architectural and figure arrangement which has no little analogy with that of his great pupil, Masaccio, Masolino elaborated detail at the expense of breadth, and made solitary figures unduly prominent. His compositions are monotonous, both on account of lack of variety in arrangement and the absence of contrast in light and shade. His heads are characteristic, and his extremities carefully studied from nature. In the frescos of the baptistery at Castiglione, which represent scenes in the life of St. John, the faces are excellent and the action is weak. Considerable bold-

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ness is shown in the use of perspective, which Masolino, like other painters of his time, had learned to apply to painting, thanks to the scientific discoveries of Brunelleschi. According to the annotators of Vasari, the baptistery frescos were painted in 1435, but C. & C. give the date of 1428 as covering these as well as those in the Collegiate Church.—C. & C., Italy, i. 499; Vasari, ed. Le Mon., iii. 135; ed. Mil., ii. 263, 269; Baldinucci, i. 342; Ch. Blanc, École florentine; Lübke, Gesch. ital. Mal., i. 285; Zeitschrift f. b. K., xi. 225.

Mass of Bolsena, Raphael, Stanza d'Eliodoro, Vatican.

MASON, GEORGE HEMING, born at Wetley, Staffordshire, in 1818, died in London, Oct. 22, 1872. Genre and landscape painter; forsook medicine for art in 1844, travelled through Europe, and resided several years in Rome; returned in 1858 to Wetley, whence he removed to London in 1865. Elected an A.R.A. in 1869. Works: Ploughing in the Campagna (1857); Mist on the Moors (1862); Catch (1863); Return from Ploughing (1864); The Geese, The Gander (1865); Young Anglers, Yarrow (1866); Evening—Matlock (1867); Wetley Moor, Evening Hymn (1868); Dancing Girls, Only a Shower (1869); Derbyshire Landscape (1870); Blackberry Gathering, Milkmaid (1871); Harvest Moon (1872).—Portfolio (1871), 113; (1873), 40; Art Journal (1883), 43, 108, 185; Contemporary Rev., xxi. 724.

MASS OF BOLSENA, *Raphael*, Stanza d'Eliodoro, Vatican; fresco, dated 1512. Called also Miracle of Bolsena. In 1263, under Urban IV., a priest who doubted the reality of transubstantiation is said to have seen blood flow from the wafer, when celebrating mass in S. Cristina, Bolsena. This gave rise to the feast of Corpus Christi, instituted A.D. 1310. The priest is saying mass in the presence of Urban IV. (portrait of Julius II.), who kneels at right; behind the pope are four cardinals, and below them five of the Swiss guard; on the left are deacons and acolytes, and below them people wondering at the miracle. Typical of the vic-

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tory of the church over scepticism. Engraved by R. Morghen; Volpato; Aquila; P. Fidanza.—Vasari, ed. Mil., iv. 342; Müntz, 362; Passavant, ii. 132; Springer, 199; Kugler (Eastlake), ii. 433; Perkins, 137.

MASSACRE OF INNOCENTS, *Garofalo*, Ferrara Gallery; wood, H. 8 ft. × 6 ft. 3 in. Painted in 1519 for Cappella Festini in S. Francesco, Ferrara. Highly praised by Vasari.—Vasari, ed. Mil., vi. 464; Baruffaldi, i. 326.

By *Guido* Reni, Bologna Gallery; canvas, H. 8 ft. 2 in. × 5 ft. 3 in. Herod's soldiers

Massacre of Innocents, Guido Reni, Bologna Gallery.

slaying children in a court; above, two boy angels with palms. Fine colour and action, but too crowded. Formerly in S. Domenico, Bologna; carried to Paris in 1796; returned in 1815. Engraved by Bolognini; Bartolozzi; Rosaspina.—Pinac. di Bologna, Pl. 7; Landon, Musée, xiv. Pl. 9; Lavice, 13.

By *Rubens*, Munich Gallery; wood, H. 6 ft. 3 in. × 9 ft. 5 in. An excellent picture in the artist's free or bravura manner. Engraved by P. Pontius; Depuis.—Smith, ii. 72.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The outer vestibule of a palace, with a flight of stairs, down which rush a crowd of women mixed with the murderers; one woman dashes herself down head-foremost, dragging her child with her; in front, a great struggle, with a confused heap of mothers and of the slain; in background, women fleeing pursued by soldiers.—Ruskin, Stones of Venice, iii. 328; Ch. Blanc, École vénitienne.

By Daniele da *Volterra*, Uffizi, Florence; wood, small figures. A fine composition, with numerous figures. Formerly in Cathedral of Volterra; purchased in 1782.

MASSACRE OF MACHÉCOUL, François *Flameng*, Paris; canvas, H. 20 ft. × 30 ft. Illustration of a scene in the war of La Vendée in 1793. Under the walls of a castle lie many bodies, men and women together, ghastly and contorted with the agonies of death; at the left, an old man tied to a tree, the blood oozing from his wounds; in centre, a group of aristocrats, the lord of the manor and his lady friends, daintily picking their way over the blood-stained ground. A disagreeable but masterly picture. Salon, 1884.—Art Journal (1884), 180.

MASSARI, LUCIO, born at Bologna in 1569, died there in 1633. Bolognese school; history painter, pupil of Bartolommeo Passarotti and opponent of the Carracci, but afterwards became a zealous adherent of Lodovico Carracci and went to Rome, where he studied after the antique and the great masters. Works: Madonna with St. John, Uffizi, Florence; St. Clara with the Holy Sacrament driving off Invading Saracens, Return of Prodigal Son, Angel presenting Purified Soul to the Holy Trinity, Pietà, Pinacoteca, Bologna; Four pictures from Life of St. Benedict, S. Michele, ib.; others at the Benedictines and Carthusians, ib.

MASSI, GENTILE DI NICCOLÒ. See *Gentile* da Fabriano.

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MASSONE, GIOVANNI, of Alessandria, about 1490. Genoese school; painted in 1490, in mortuary family chapel erected at Savona by Sixtus IV., an altarpiece in three compartments, representing the Nativity in the middle, with St. Francis and Pope Sixtus on one side, and St. Anthony of Padua and Cardinal Giuliano di Rovere, the pope's nephew, afterwards Julius II., on the other. It is now in the Louvre, having been bought for Louis XVIII. for 3,000 francs.—Villot, Cat. Louvre; Ch. Blanc, École génoise; Lanzi, iii. 234.

MASSYS (Matsys, Messys, Metsys), JAN, born in Antwerp about 1509, died before Oct. 8, 1575. Flemish school; son and pupil of Quinten, whose realistic style and subjects he imitated, degenerating, however, into coarser treatment and, into great feebleness in every respect, especially in his later pictures. Free of Antwerp guild in 1531. Was exiled for heresy in 1544, but returned to Antwerp a few years later. Works: The *Misers* (copy of Quinten), Windsor Castle; Men and Women playing Cards, Wyndham Collection, Petworth; The Virgin and St. Joseph refused Shelter at Bethlehem (1558), Healing of Tobias (1564), Antwerp Museum; Danaë, Rotterdam Museum; Chaste Susanna, Lot and his Daughters (1565), Brussels Museum; David and Bathsheba, Louvre; Tax Collectors, Berlin Museum; do., Hermitage, St. Petersburg; Elijah and the Widow of Sarepta (1565), Carlsruhe Gallery; The Two Moneychangers (1551), Leipsic Museum; St. Paul (1565), Schleissheim Gallery; St. Jerome (1537), Jolly Company and Bagpiper (1564), Lot and his Daughters (1563),

IOANNES MASSIIS PINGEBAT
1564

Vienna Museum; The Saviour, The Virgin in Contemplation, Madrid Museum; Bathsheba, Stockholm Museum.—Kugler (Crowe), i. 247; Kramm, iv. 1073; Riegel, Beiträge, i. 22; ii. 14; Rooses (Reber), 91; Van den Branden, 138; Merlo, Nachrichten, 289.

MASSYS, QUINTEN, born in Antwerp before 1460, died there between July 13 and Sept. 16, 1530. Flemish school; history, genre, and portrait painter, perhaps pupil of Dierick Bouts. The current story of his having begun life as a blacksmith, and turned to art in order to win a painter's daughter for his wife, is not well authenticated. What we know is, that he married about 1480, and again in 1508–9; that he entered the painters' guild at Antwerp in 1491, lived there mostly, and perhaps at Louvain temporarily; and that his friends were Egidius, Erasmus, and Dürer. While the painters of the Van Eyck school had for the most part painted figures of small size, Massys painted them of life-size, showing in his treatment of religious subjects an intense and sometimes exaggerated sentiment. His flesh tones are clear, his draperies harmonious in colour, and his execution is careful and elaborate. His style, which marks the close of the early Flemish school and inaugurates a new period, is distinguished by more independence of thought and greater artistic freedom than that of any previous painter in the Low Countries, excepting the Van Eycks. Works: Triptych with Legend of St. Ann (1509), Brussels Museum; Triptych with *Pietà* (1508–11), Bust Figures of Christ and the Virgin, Magdalen, Tax Collector, Antwerp Museum; *Money*-Changer and his Wife (1518), Descent from the Cross (attributed), Louvre; Bust Figures of Christ and the Virgin, National Gallery, London; Death of Lucretia, Berne Museum; Madonna, St. Jerome, Portrait of a Young Man, Museum, Berlin; Madonna with the Lamb, Raczynski Gal-

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lery, ib.; Young Girl caressing Old Man, Cassel Gallery; Advocate and Clients, Dresden Museum; The Virgin nursing the Child (?), Portrait of Jehan Carondelet, Old Pinakothek, Munich; Death of Lucretia, St. Jerome, Portrait of a Goldsmith, Vienna Museum; The Virgin appearing to David and his Prophets, Hermitage, St. Petersburg; Ecce Homo, Ducal Palace, Venice; St. Jerome, Portraits of himself and his Wife (1520), Uffizi, Florence; Christ with Mary and St. John, Madrid Museum; Bust Figures of Christ and the Virgin, National Gallery, London; Portrait of Petrus Egidius, Longford Castle; Triptych, Historical Society, New York. His younger son and pupil, Cornelis (born at Antwerp about 1512, master of the guild in 1531, and still living in 1580), was a figure and landscape painter, by whom is a Village Street Scene (1543) in the Berlin Museum.—Allgem. d. Biogr., xxi. 521; Art Journal (1880), 145, 177; Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 239; Dohme, Ii.; Engerth, Belved. Gal., ii. 259; Fétis, Cat. du Mus. roy., 138; Förster, Denkmale, vii. 7; do., Gesch., ii. 131; Gaz. des B. Arts (1861), xi. 31; xii. 154; Immerzeel, ii. 215; Kramm, iv. 1074; Kugler (Crowe), i. 114; Mag. of Art (1886), ix. 414; Michiels, iv. 287; Repert. f. K., vi. 405; Riegel, Beiträge, i. 4; Rooses (Reber), 34; Van den Branden, 40, 122, 145, 234, 650; Van Even, Ancienne École de Louvain; Vlaamsche school (1855), 56, 69; Wauters, Peinture flamande, 100; W. & W., ii. 509; Zeitschr. f. b. K., xxi. 94.

MASTER OF ALTAR OF HOLY KITHAND-KIN. German school, in which, during the early part of the 16th century, were represented partly the idealism of the old school of Cologne combined with the more modern tendency to truth and individuality, partly an independent and ingenious adaptation of Upper-German influences, and chiefly a close leaning to the contemporaneous art of the Netherlands. This master is the brilliant representative of the first-named tendency. Works attributed to this painter: Altar der heiligen Sippe, Cologne Museum; SS. Columba, Ursula, and Agnes, Germanic Museum, Nuremberg; works in the Museums of Berlin and Munich.—W. & W., ii. 97, 488.

MASTER OF THE APE. See *Cleef*, Marten van.

MASTER OF BARTHOLOMEW ALTAR. See *Master* of Thomas Altar.

MASTER OF CAPPENBERG, 16th century, German school; his style is closely related to that of the brothers Dünwegge. Works: Crucifixion, Parish Church, Copenhagen; Holy Family, Münster Museum.—W. & W., ii. 502; Zeitschr. f. b. K., xviii. 60.

MASTER OF DEATH OF THE VIRGIN, flourished in Cologne first half of 16th century, died there, 1556. German school; painter of many altarpieces and portraits, identified by some writers with Jan Joest, though possibly his pupil, as he worked long after the death of that master, whose style is traceable in his early pictures. His later works resemble those of Quinten Massys and Mabuse so closely that they pass in several collections under those two masters' names, while many of his portraits have been ascribed to Holbein. Of late, attempts have been made to identify this master with Jan Scorel, which seem to have much in their favor, but have called forth a lively controversy by opponents. Works: Death of Virgin, Cologne Museum (1515); do., SS. George and Nicasius, St. Christina, Christ on the Cross, Repose in Egypt, Old Pinakothek, Munich; Scenes from Life of Christ (1516), St. Mary's Church, Dantzic; Adoration of Magi, Berlin Museum; do., Dresden Gallery; do. (?), Hohenzollern Museum, Sigmaringen; Altarpiece with Madonna and Angel, Madonna (2), Vienna Museum; Bewailing Christ, Louvre; Adoration of Magi, San Donato, Genoa; do., and Crucifixion, Naples Museum; Madonna, Hermitage, St. Petersburg; Portraits in Cassel Gallery (1525), Cologne and Nuremberg (3) Museums, Uffizi (1520) and Corsini Gallery, Flor-

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ence, Borghese Gallery, Rome, and Liechtenstein Gallery, Vienna.—Engerth, Belved. Gal., ii. 264; Förster, Denkmale, iii. 25; xi. 17; Kugler (Crowe), i. 224; Kunst-Chronik, x. 74; xix. 112; xxi. 365; W. & W., ii. 494; Zeitschr. f. b. K., xviii. 30, 46, 61; xxi. 83, 145.

MASTER OF FRANKFORT, flourished between 1500 and 1520. German school; his works have been erroneously attributed to Konrad Fyol. Works: Adoration of Magi, Antwerp Museum; Crucifixion, Städel Gallery, Frankfort; Holy Family, Frankfort Museum; Triptych with Madonna and St. Ann, Berlin Museum.—Meyer, Museen, 273; W. & W., ii. 499.

MASTER OF LIESBORN, flourished about middle of 15th century. German school; he is known only through a great altarpiece, painted about 1465 and representing the life and passion of Christ; formerly at the Abbey of Liesborn, near Münster. In the two fragments now at the National Gallery, London, the heads are peaceful in expression and devout in feeling. The colouring is clear and agreeable, but as regards truth to nature these pictures are very inferior to those of contemporary Netherlandish painters. Works: Half-length Figures of Six Saints, Annunciation, Presentation, National Gallery, London.—Förster, Denkmale, i. 5; Kugler (Crowe), i. 133; Lübke, Kunst in Westfalen, 345; Schnaase, viii. 362; W. & W., ii. 98.

MASTER OF LYVERSBERG PASSION, second half of 15th century. German school; this artist, named after his masterpiece once in possession of Mr. Lyversberg, of Cologne, whose works were formerly attributed to the engraver Israel van Meckenen, was the first to bring into prominence the graft of Flemish realism upon the idealism of the old school of Cologne. Works: Eight Scenes from Life of Mary, Twelve Apostles, Three do. (2), Old Pinakothek, Munich; Five Scenes in Life of Mary, Germanic Museum, Nuremberg; *Lyversberg* Passion, Cologne Museum; Madonna with Saints, Berlin Museum.—Kugler (Crowe), i. 131; do., kl. Schriften, ii. 302; Schnaase, viii. 355; W. & W., ii. 95.

MASTER OF SIGMARINGEN, first half of 16th century. German school; contemporary of Martin Schaffner, and much his inferior. Works: Altarpiece with Scenes from Life of Mary, Hohenzollern Museum, Sigmaringen; other works in Carlsruhe and Stuttgart.—W. & W., ii. 454.

MASTER OF THOMAS ALTAR, flourished in Cologne, end of 15th and beginning of 16th century. German school; though influenced by the contemporaneous art of Upper Germany, this master, formerly identified with Lucas van Leyden, and later with Christoph, an earlier painter at Cologne, was an artist of strong individuality. Despite the meagre forms and awkward motions of his mannered figures, they are not devoid of a certain grace and expression. Works: Bartholomew Altar, Old Pinakothek, Munich; Thomas Altar (1501), Crucifixion, Cologne Museum; Two Altar Wings with Saints, Mentz Gallery; do., National Gallery, London; Descent from the Cross, Louvre (attributed to Quinten Massys, and formerly to Lucas van Leyden).—Förster, Denkmale, XII. iii. 1; Kugler (Crowe), i. 227; Rep. f. K., vii. 1; W. & W., ii. 488; Zeitschr. f. bild. Kunst, xvi. 83.

MASURE, JULES, born at Braine (Aisne); contemporary. Marine painter, pupil of Corot. Medals: 1866; 2d class, 1881. Works: Environs of Antibes; Sea at Fréjus (1866); Bay of San Raphael; Cape of Antibes, Gulf of Juan (1868); Sunset at Granville, Solitude among Rocks at Granville (1874); Morning at Antibes, Gust of Wind at Granville (1879); Environs of Nice, Cliff in Normandy (1880); November Morning at Granville, Low Tide (1881); Fishing Boats at Granville, The Undertows (1882); Evening, Rough Sea (1883); Autumn Afternoon (1884).—Du Camp, Beaux Arts, 231; Meyer, Gesch., 753.

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MASWIENS, JOSEPH, born at Louvain, Sept. 19, 1828. Architecture painter, pupil of Louvain Academy and of Genisson, then in Madrid of Villa-Amil; travelled in Spain (1853–54) and France (1855); paints chiefly interiors of churches and other buildings, of great perspective accuracy and excellent light-effects. Works: Cathedral of Toledo; Great Chapel in do.; Chapel San Isidoro, Madrid; Interior of St. Gomar's at Liern, near Antwerp; Former House of Brewers' Guild at Louvain, Louvain Museum.

MATEJKO, JAN (B. ALOYSIUS), born at Cracow, July 30, 1838. History painter, pupil of Cracow Art School, then of Munich (1858–60) and of Vienna Academy. Came at once into prominence with dramatic scenes from history of his native country. Director of Cracow Art School since 1873; member of Berlin and Paris Academies. Medals: Paris, 1865; 1st class, 1867; of honour, 1878; L. of Honour, 1870; Order of Francis Joseph. Works: Simon Starowolski and Charles Gustavus of Sweden at Monument of King Lokietek (1857), Cracow Art Union; King Sigismund I. conferring Privilege of Nobility on Professors of Cracow University (1858), Jagellonic Library, Cracow; Poisoning of Queen Bona (1859); Murder of Wapowski (1860); King John Casimir in Bielany (1861); John Kochanowski beside the Body of his Daughter Ursula (1862); Court Jester Stanczyk (1863); Jesuit Skarga preaching before Diet of Cracow in 1592 (1862–64); Veit Stoss (1863–65); Diet of Warsaw in 1773 (1864), Vienna Museum; Alchymist Sendziwoi before Sigismund III.; Vladislav the Wise called to Throne of Poland; Union of Lublin in 1569 (1870); Stephen Báthory in the Camp of Wielki Luki (1872); Johann Wilczek during Defence of Benedictine Monastery; King Sobieski's Prayer before Battle; Matthias Borkowicz thrown into a Dungeon; Consecration of King Sigismund's Bell (1875); Murder of King Przemysl; Ivan the Cruel in the Place of Execution at Moscow; Battle of Tannenberg in 1410, Defeat at Varna (1879); Prussia doing Homage to Poland (1882); Sobieski before Vienna (1883); Cossack Wernyhora's Prophecy of Poland's Future (1884); Surrender of Archduke Maximilian to Chancellor Jan Samojski (1884); The Republic of Babin (1885); Entry of Maid of Orléans into Reims (1886), Reims Museum.—Illustr. Zeitg. (1870), ii. 11; (1885), i. 256; Du Camp, Beaux Arts, 158, 306; Graph. K., ii. 42; Kunst-Chronik, ii. 121; v. 22, 150; vii. 356; xiv. 340; xvii. 498; xviii. 109, 759; xix. 711; Müller, 357; Gaz. des B. Arts (1863), xviii. 506; xxiii. 141; La Ilustracion (1884), i. 3, 20; Rev. des Deux Mondes, June, 1874; Land und Meer (1872), ii. No. 50; Wurzbach, xvi. 99; Zeitschr. f. b. K., xx. 118.

MATER DOLOROSA, *Guercino*, Palazzo Borghese, Rome. Draped to the chin and the head covered with a mantle. Face expressive of calm but deep grief.—Lavice, 350.

By *Murillo*, Madrid Museum; canvas, H. 1 ft. 9 in. × 1 ft. 4 in. Bust, without hands; head turned to right, inclined forward; red dress, with white scarf over head and around neck; over scarf, a black mantle. Companion to *Ecce* Homo, Madrid Museum. From Isabel Farnese Collection. Repetition: Duke de Villahermosa, Madrid.—Curtis, 146.

By *Titian*, Madrid Museum; slate, H. 2 ft. 3 in. × 1 ft. 9 in. Bust, of life-size; the Virgin, in a violet tunic and blue mantle, the latter partly covering the head, on which is a white cap, and with upraised hands, laments the sufferings of the Son. Companion piece to *Ecce* Homo of Titian, also in Madrid Museum. Painted in 1554 for Mary of Hungary, by whom carried to Spain.—C. & C., Titian, ii. 233.

MATHEY, PAUL, born in Paris; contemporary. History, portrait, and landscape

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painter, pupil of Cogniet, Pils, Mazerolle, and Oury. Medal, 2d class, 1885. Works: Mephistopheles and the Scholar (1868); Beheading of St. John (1870); Environs of Douarnenez (1879); Last Supper (1880); On the Stone Beach (1881); Portraits (1885).

MATHIEU, AUGUSTE, born at Dijon in 1810, died in Paris, March, 1864. Architecture painter, pupil of Ciceri; painted interiors of public buildings. Medals: 2d class, 1842; L. of Honour, 1859. Works: Interior of Church of Nuremberg (1838); St. Nicholas de Brou (1842); Ratisbon; Picardy; Andernach; Hall of the Dijon Museum; Cathedral of Ulm; Cathedral of Angoulême; Mysterious House of Adam Krafft in Nuremberg; St. Géreon in Cologne (1859); Chapel of Mont St. Bernard. —Bellier, ii. 52; Larousse.

MATHIEU, LAMBERT JOSEPH, born at Bure, Belgium, May 5, 1804, died at Louvain in 1861. History painter, pupil of Antwerp Academy under Mattheus Ignatius van Bree, then studied in Paris; returned in 1833, and became director and first professor of Louvain Academy in 1834; member of Antwerp Academy in 1835. Knight of Order of Leopold. Works: The Flood (1833), Brussels Museum; Death of Rubens, Philip the Good decorating his Lady Love with Order of Golden Fleece (1834); Christ on the Cross (1836), Jesuit Church, Louvain; Maria of Burgundy thrown from her Horse at the Chase (1864); Holy Family; Isabella of Croy serving Breakfast for Louis XI. and Quentin Durward (1837); Castellan caressing Falcon, Falcon Chase (1838); Education of the Virgin, Assumption (1839); Raphael and the Fornarina; Daughter of Jairus; Jacob and Rachel (1842).—Immerzeel, ii. 207; Raczynski, iii. 450.

MATHILDE, PRINCESS, born at Trieste, May 27, 1820. Genre painter in water-colours, daughter of King Jérôme Bonaparte, pupil of Eugène Giraud. Medal, 1865. Works: Head Study (1864); Intrigue under the Portico of Ducal Palace in Venice (1865); Young Girl's Head (1865), formerly in Luxembourg Museum; Jewess of Algiers (1866), Lille Museum; Turco's Head (1867).—Bellier, ii. 54.

MATOUT, LOUIS, born at Renwez (Ardennes), March 19, 1811. Historical and mythological genre painter, pupil of the Art School at Charleville; was at first an architect; painted mediocre decorative works, such as frescos in one of the rooms of the Louvre. Medals: 3d class, 1853, 1857; L. of Honour, 1857. Works: Pan and Nymphs; Woman of Boghari torn by Lioness (1855), Luxembourg Museum; Rich and Poor (1861), Châteauroux Museum; Marriage of Bacchus and Ariadne (1875); Venus Pandemos (1876); Christ at Simon's House (1879), La Rochelle Cathedral; Perseus delivering Andromeda (1884); Nymph asleep in Pan's Forest (1885); mural paintings in the École de Médecine (1857); do. in the Lariboisière Hospital, and Imperial Gallery, Louvre.—Bellier, ii. 55; Du Camp, Beaux Arts, 27; Gaz. des B. Arts (1861), x. 94.

MATSYS. See *Massys.*

MATTACCIO, IL. See *Sodoma.*

MATTEIS, PAOLO DE, born at Cilento, Naples, in 1662, died at Naples in 1728. Neapolitan school; history painter, pupil of Luca Giordano and of Giovanni Maria Morandi; worked in Rome for Popes Clement XI., Clement XII., and Benedict XIII.; invited to France, he acquired during a residence of three years celebrity at court and throughout the kingdom. After his return he deviated from the style of Giordano, leaning more towards the Roman school. Many of his frescos and easel pictures are in Genoa and Naples, and he painted much at Monte Cassino in 1692, and in 1706-9. Works: Scenes from Tasso's Jerusalem (3), Aschaffenburg Gallery; Death

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of Cato of Utica, John of Nepomuk before King Wenceslaus, Schleissheim Gallery; Achilles with the Daughters of Lycomedes, Hermitage, St. Petersburg; The Virgin in Glory, Schwerin Gallery; Scene from Tasso's Jerusalem, Museum, Vienna; Venus bidding Cupid to wound Adonis, Harrach Gallery, ib.; Triumph of Galatea (1692), Milan Academy; Adoration of the Shepherds, The Paradise, Naples Museum.—Goethe, Winckelmann, ii. 73; Lanzi (Roscoe), ii. 59.

MATTEO DI GIOVANNI di Bartolo, born about 1435, died in 1495. Sienese school; sometimes called Matteo da Siena. Though far behind the Florentines, he was the best Sienese painter of his time, and may be said to have adopted the manner of Sano di Pietro, and improved it by modernizing it. His oldest authentic picture, Virgin enthroned with Angels (1470), is in the Siena Academy; his masterpiece, the Madonna della Neve (Madonna of the Snow), dated 1477, in S. M. della Neve, Siena; his St. Barbara (1479), in S. Domenico, Siena; Madonna with Saints, in a chapel of same church; Adoration of the Virgin, Siena Academy; and his Madonnas in the Palazzo Pubblico and Palazzo Tolomei, Siena, and in the Duomo, Pienza, are also favourable examples. He was less successful in scenes requiring action, as in his Massacres of the Innocents, which are melodramatic and full of exaggerated sentiment pushed to the verge of grimace. One of them (1482) is in S. Agostino of Siena, another (1491) in S. M. de' Servi of Siena, and a third in the Naples Museum. Matteo designed three subjects for the pavement of the Cathedral, Siena, namely: the Samian Sibyl, the Deliverance of Bethulia, and the Massacre of the Innocents. In the National Gallery, London, are an Ecce Homo and an Assumption.—C. & C., Italy, iii. 81; Vasari, ed. Le Mon., vi. 186; Rio, 104; Lübke, Gesch. d. ital. Mal., i. 387.

MATTEO DA SIENA. See *Matteo* di Giovanni.

MATTESON, TOMPKINS H., born at Peterborough, N. Y., May 9, 1813, died at Sherborne, N. Y., Feb. 2, 1884. Portrait and genre painter, pupil of the National Academy, in New York, of which he became an associate in 1841, but did not exhibit after 1869. Works: Portrait of Mayor Havemeyer, City Hall, New York; Spirit of '76, American Art Union; Pilgrim Fathers; On the Deck of the Mayflower, J. A. Brown, Providence; Examination of a Witch, W. D. White, Albany; Justice's Court; Captain Glen claiming the Prisoners after the Burning of Schenectady, J. W. Beekman Collection, New York; Foddering Cattle, At the Stile (1869).—Tuckerman, 432.

MATTHÄI, FRIEDRICH, born at Meissen, Saxony, March 4, 1777, died in Vienna, Oct. 23, 1845. History and portrait painter, son of the sculptor Johann Gottlob Matthäi, pupil of Dresden Academy under Casanova, then in Vienna of Füger; was in Florence and Rome in 1802–8; after his return, in 1808, became professor at Dresden Academy, and in 1823 inspector of the Gallery. Works: Death of King Codrus, Ægisthus slain by Orestes, Dresden Museum; Christ Blessing Little Children; Baptism of Christ, Wurzen Cathedral; Last Supper; Death of Codrus.—Allgem. d. Biogr., xx. 606; Cotta's Kunstbl. (1845), 424; (1846), 10; N. Necrol. der D. (1845), ii. 814.

MATTHES VON ASCHAFFENBURG. See *Grünewald*, Matthias.

MATTHEW, ST., AND ANGEL, Michelangelo da *Caravaggio*, Berlin Museum. St. Matthew writing; an angel guides his hand. Formerly in S. Luigi de' Francesi, Rome; afterwards in Giustiniani Collection up to 1815.—Meyer, Künst. Lex., i. 622.

MATTHEW, ST., CALLING OF, Lodovico *Carracci*, Bologna Gallery; canvas, H. 12 ft. 9 in. × 8 ft. 1 in. Christ bidding Matthew, the publican, to follow him; the latter obeys, with bowed head, to the astonishment of those around, who evidently wonder that he should give up a lucrative business for poverty. Painted for church

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of the Mendicanti, Bologna; carried to Paris in 1796; returned in 1815. Engraved by Mitelli; Trabalesi; Rosaspina.—Pinac. di Bologna, Pl. 3; Ch. Blanc, École bolonaise; Landon, Musée, iv. Pl. 35.

MATURINO. See *Caravaggio*, Polidoro da.

MATWÉYEFF, FEODOR MICHAILOVICH, born at St. Petersburg in 1758, died in Rome in 1826. Landscape painter, among the foremost in Russia. Works: Berne, Lake of Bolsena (1819), Waterfalls

Calling of St. Matthew, Lodovico Carracci, Bologna Gallery.

of Velino and Tivoli, Near the Papal Palace, Lago Maggiore, Falls of Imathra, Hermitage, St. Petersburg.—Füssli, ii. 801; Raczynski, iii. 538.

MAULBERTSCH, ANTON FRANZ, born at Langenargen, on Lake Constance, June 7, 1724, died in Vienna, Aug. 9, 1796. German school; history painter, pupil in Vienna of Van Roi and of the Academy; obtained the prize in 1750, and became court-painter and member of Vienna (1760) and Berlin Academies. Works: Christ Crucified; Joseph II. ploughing the Field; Apparition of Christ; Male portrait, Ferdinandeum, Innsbruck. Frescos: Decorations in Imperial Palace and Chapel at Innsbruck, in the Library at Prague (1794), and in St. Benno's Chapel, Hofkirche, Dresden.—Allgem. d. Biogr., xx. 689; Nagler, Mon., i. 405; Wurzbach, xvii. 136.

MAURER, HUBERT, born at Rättchon, near Bonn, June 10, 1738, died in Vienna, Dec. 10, 1818. History and portrait painter, pupil of Vienna Academy under Meytens, and of Norbert Baumgartner; went in 1772 to Rome, where he remained four years, studying especially after Raphael, and then took Mengs for his model. After his return he executed important orders, which established his fame; became professor at Vienna Academy in 1785, afterwards councillor and member. Works: Venus and Mars; Cupid and Psyche; Paris reproaching Hector; Ulysses liberating his Companions from Circe; Judith leaving the Tent; Descent from the Cross, Capuchines, Vienna; St. Joseph Dying; Archangel Michael and the Fallen Angels; Unbelieving Thomas; Visitation; Trinity; Ascension; Pope Leo and Greek Bishops; Departure of Peter and Paul; Martyrdom of St. Stephen; God the Father in Clouds; Christ on Mount of Olives; Peter's Liberation from Prison; Christ and the Children (1814), Vienna Museum; Portrait Series of Austrian Heroes, Military Academy, Wiener-Neustadt; Portraits of Emperor Francis I., Stephen, Joseph II., Maria Theresa, Prince Kaunitz, Norbert Baumgartner, of himself.—Raczynski, ii. 546; Wurzbach, xvi. 140.

MAYFLOWER, RETURN OF THE, George H. *Boughton*, Fairman Rogers, Philadelphia. Scene from Longfellow's "Miles Standish." New England Pilgrims watching the diminishing sails of the Mayflower, seen in the far distance. The two foremost persons are John Alden and Priscilla. Engraved by Chaut.—Art Treasures of America, ii. 84.

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MAX, GABRIEL, born in Prague, Aug. 25, 1840. History and genre painter, son of the sculptor, Josef Max, pupil of Prague Academy under Engerth in 1854–58, then for three years of Vienna Academy under Blaas, finally in Munich of Piloty, 1863–67. First exhibited in 1867, and has since acquired a steadily increasing fame. Honorary member of Munich Academy. Professor in 1879–83. Gold medals in Berlin and Munich. Works: Richard Cœur de Lion beside his Father's Body (1858); Madonna (1863); Martyrdom of St. Ludmilla (1866), Mrs. W. P. Wilstach, Philadelphia; St. Julia Crucified (1865); Adagio; Margaretha (1868); The Nun (1869), Kunsthalle, Hamburg; *Anatomist* (1869); Mephistopheles in Faust's Clothes (1870); Spring Legend; Convent Garden; Orphan and Sister of Charity; *Nydia, Last* Token (1874), Miss C. L. Wolfe, New York; Madonna; Daughter of Jairus (1875), G. A. Drummond, Baltimore; Christ on the Cross; Head of Christ; The Pianist; Autumn Dance; Subhastation; Infanticide (1878); Marguerite before Mater Dolorosa; Marguerite in Prison; Walpurgis-Night Vision; Ahasuerus beside the Corpse of a Child; Venus and Tannhäuser; Hostess' Daughter; *Lion's* Bride; Blind Lamp Seller in the Catacombs; Juliet Capulet; Spirit's Greeting (1879), John T. Martin, Brooklyn; Zuleika, (1880); Secret; Young Tannhäuser, Maria Regina (1881); Maid of Orléans at the Stake, It is done (1882); Beggar Woman on Via Appia (1883); Conversion, Vivisector, SS. Ludmilla and Elizabeth, Homeless, Lord forgive them (1884); Christ healing a Child (1884), National Gallery, Berlin; Mignon (1884); Mother and Child, Lady Macbeth (1885); Katharina Emmerich (1885), New Pinakothek, Munich; Astarte (Jubilee Exhibition, Berlin, 1886); Cupid's Whisper, D. O. Mills, New York; Watching the Butterfly, G. I. Seney sale, ib.; Dorothea, W. Richmond, Providence; Head Study, H. B. Hurlbut, Cleveland; Maternal Happiness, Head Study, H. L. Dousman, St. Louis; Faust and Marguerite, S. A. Coale, St Louis. —Allgem. K. C., viii. 606; ix. 267; Art Journal (1881), 173; Graph. K., ii. 92; Kunst-Chronik, iii. 136; vi. 7; xvii. 449; xviii. 384; xix. 11, 183, 287, 659; xx. 125, 464, 671; xxi. 45; Kunst für Alle, i. 98, 183; Illustr. Zeitg. (1874), ii. 9, 15; (1876), i. 51; (1877), i. 273; (1882), i. 107; Jordan (1885), ii. 145; N. illustr. Zeitg. (1882), i. 63; Pecht, iii. 229; Nord und Süd, xxiv. 374; Leixner, Mod. K., i. 103; ii. 4; Land und Meer (1874), i. 76; Wurzbach, xvii. 165; Zeitschr. f. b. K., xiv. 325, 351, 375; xvi. 304; x. (Mittheilungen, iii. 28).

MAX-EHRLER, LUISE, born at Florence; contemporary. Genre, still-life, and portrait painter; first attracted attention in the latter capacity in 1877. After having married Professor Heinrich Max, brother of Gabriel Max, she settled in Vienna, and, influenced by Hans Makart, painted still-life with success; then turned to genre. Works: Doves; Anxious Hour; Fan Painter; Vision of Joan of Arc; Domestic Scene in War-time (1884); Savings (Jubilee Exhibition, Berlin, 1886).—Illustr. Zeitg. (1885), i. 61; Kunst-Chronik, xx. 381; xxi. 266.

MAY, EDWARD HARRISON, born in England in 1824. Portrait, history, and genre painter; taken to America when a child; pupil of Daniel Huntington in New York, and of Couture in Paris in 1851. Elected an A.N.A. in 1876, but rarely exhibits. Professional life spent chiefly in Europe. Medal, 3d class, Paris, 1855. Studio in Paris. Works: Michelangelo leaving the Vatican in Anger; Columbus making his Will; Cardinal Mazarin taking leave of his Picture in the Louvre; Death of a Brigand (1855); Francis I. lamenting the Death of his Son; Portrait of M. E. Laboulaye (1866), Union Club, New York;

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The Reading (1868); Louis XIV. at Marly, Portrait of Anson Burlingame (1869); Lady Jane Grey going to Execution, Toilet, Mrs. Joseph Harrison, Philadelphia; Arviragus bearing the Body of Imogen—Scene from Cymbeline (1870); Mary Magdalen at the Sepulchre (1873), New York Museum; Souvenir de la Commune, Fin de la Lecture (1874); Dispute, R. L. Stuart Collection, New York; Alsatian Woman, May and December (1876); Antonia (1877); Teresina (1878); Study of a Girl's Head (1882); Pursued, Mary Magdalen at the Sepulchre (1884).—Tuckerman, 501.

MAYER, ANTON, born in Vienna in 1843. History painter, son of, and first instructed by, the engraver, Christian Mayer, then pupil of Vienna Academy under Rahl and Führich. Works: Prometheus (1867); Cycle from Hermann and Dorothea, Four Temperaments, Four Seasons, Six Muses, H. Reichel, Vienna; Judgment of Brutus; Annunciation; Destruction of the Temple in Jerusalem, Baron Rothschild, Vienna.—Müller, 359; Wurzbach, xviii. 82.

MAYER, CONSTANT, born at Besançon, France, Oct. 4, 1832. Genre and portrait painter, pupil of the École des Beaux Arts, and of Léon Cogniet in Paris. Settled in 1857 in New York, where he still resides. L. of Honour, 1869. Works: Consolation (1864); Love's Melancholy; Maud Muller (1867); Episode in Campaign of 1863 (1869); Street Melodies (George King, New York); Oracle of the Field (M. de Lizardi, New Orleans); Song of the Shirt (1875); Song of the Twilight (1879); In the Woods (1880); Vagabonds (1881); Good News (1882); Lord's Day, Lawn Tennis (1883); Mandolin Player (1884); First Grief (1885). Portraits: General Grant; General Sherman; Mme. de Lizardi, Lady of Honour to the ex-Empress Charlotte, and others.

MAYER, ÉTIENNE FRANÇOIS AUGUSTE, born at Brest (Finistère), July 3, 1805. Marine, genre, and portrait painter. Medals: 3d class, 1836; L. of Honour, 1839; Officer, 1867. Works: Harbour of Brest in 1698 (1835); Battle of the Bucentaur, Battle of the Pluto (1836); Corvette Recherche in the Ice, Egyptian Frigate (1837); Burning of the Devonshire by Duguay-Trouin (1838); North Cape, Norwegian Views (1839); Breton Cemetery (1841); Capture of Episcopia (1841), Versailles Museum; French Fleet forcing Entrance into the Tajo in 1831 (1841), Dijon Museum; View of Chesmé—Asia Minor (1844), Bordeaux Museum; Wreck of the Algesiras; Exchange in Copenhagen; Harbour of Conquet; Man Overboard, Evening of a Battle (1852); Burning of Hamburg Exchange in 1842 (1857); Frigate Herminie rounding Cape Horn, Bay of Trépassés, Île de Groix (1861); Fishing for Sea-Wrack; Lighthouse of Peninsula of Kermorvan (1863); Donjon of Castle of Brest, Embarking on School-Ship Borda (1864); Bay of Pen-Hir, Rescue on the Breton Coast (1865); Old Harbour of Porstein (1869).—Bellier, ii. 61.

MAYER, FRANK B., born in Baltimore, Md., in 1827. Portrait and genre painter, pupil of Alfred Miller in Baltimore, and of Gleyre and Brion in Paris. Travelled and sketched in Europe and the United States, and in 1851 made some valuable studies among the Dacotah Indians of Minnesota. Painted in Paris in 1864–69. Studio in Annapolis. Works: Indian Thanksgiving; Attic Philosopher; Marine; Waiting Orders (J. W. McCoy, Baltimore); Maryland in 1750 (Peabody Inst., ib.); Nineteenth Century (Parke Godwin, New York); King's Jester; Cavalier; Tailor in 1500 (W. H. Herriman, Rome); Continentals (1876), G. B. Coale, Baltimore; Trappist (1880).

MAYER, FRIEDRICH, born in Munich, May 5, 1825, died there, Dec. 26, 1875. Landscape painter, pupil of Munich Academy. Works: The Old Woldergarten in Munich (1861), St. Nicholas Hospital, ib. (1862), Castle at Neuberghausen (1863), New Pinakothek, Munich; Morning in Upper Inn Valley; Faltschauer Falls in South Tyrol (1868); View in Etsch Valley; Winter in Tyrol; Moonrise on Chiem Lake

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(1873); Alp in Tyrol by Moonlight (1874); View near Wasserburg (1875).—Allgem. d. Biogr., xxi. 94; Kunst-Chronik, xi. 243.

MAYER, FRIEDRICH KARL, born at Tölz, Bavaria, Jan. 3, 1824. Architecture painter, pupil of Munich Academy under Schlotthauer and Clemens Zimmermann; visited Belgium in 1849, and settled as assistant of Heideloff in Nuremberg, where he afterwards became professor at the Industrial Art-School, and in 1875 conservator of the Royal Galleries. Bavarian Order of St. Michael and Cross of Merit, Prussian Order of the Crown, Saxon Order of Ernest. Works: Shrine of Holy Sacrament in St. Lawrence's, Nuremberg; Grave of Sebaldus, ib.; Castle Fröhlich Wiederkunft; View in Rothenburg; Church in Berchtesgaden; City Hall in Brunswick; Choir of Augsburg Cathedral; Nave of same; View in Magdeburg Cathedral; Bridal Door of Sebaldus Church and St. Eucharius Chapel, Nuremberg; View in Halberstadt Cathedral (Munich Exhibition, 1883).—Müller, 360; Schasler's K. Zeitg. (1872), No. 11.

MAYER, KARL, born in Vienna, Jan. 18, 1810, died there, June 8, 1876. History painter, pupil of Vienna Academy under Gselhofer, studied from nature in Upper Austria, Salzburg, Tyrol, North Italy, and on the Rhine; lived in Rome in 1842–48, and became professor at Vienna Academy in 1851. Order of Francis Joseph, and Papal Order of Gregory in 1860. Works: Prometheus rejecting Pandora (1842), Foundation of Gastein (1837), Vienna Museum: Convent Yard of S. Giovanni e Paolo in Rome (1843), New Pinakothek, Munich; Lancelot du Lac robbed by a Fairy; Italian Peasants; St. Catharine, Dominicans, Vienna; Frescos in Altlerchenfeld Church, Vienna.—Kunst-Chronik, xii. 463; Wurzbach, xviii. 149.

MAYER, LOUIS, born at Neckarbischofsheim in 1791, died at Stuttgart in 1843. Landscape painter, pupil in Stuttgart of Steinkopf, travelled in Suabia, Switzerland, Tyrol, Styria, and (1830–32) in Italy. Works: Olevano with Volsk and Albano Mountains, View near Ariccia, Stuttgart Museum; Subiaco; Hohenstaufen; Upper Valley of the Danube; Neckar Valley above Berg.—Cotta's Kunstbl. (1843), 370; (1844), 27; Schwäb. Merkur, Nov. 30, 1843.

MAYER, LUDWIG, born at Kaniow, Galicia, in 1834. History painter, pupil of Vienna Academy under Kupelwieser; went in 1857 to Venice, in 1862 to Dresden, and thence through Germany and Belgium to Paris, then spent two years at Rome. After Kupelwieser's death he became a follower of Führich and Rahl. Prize of Vienna Academy for his cartoon, Jerusalem. Works: St. Martin; Christ in the House of Lazarus; St. Lawrence (1863); Jerusalem after Death of Christ (cartoon, 1866); Baptism of Christ, St. Elizabeth's, Vienna; Judas receiving the Money; Christ before Pilate; Banquet of Belshazzar; Visit to Scene of Fire; Music and Painting, Vienna Museum; Christ (1880); Shepherd Boy's Dream of Happiness, Pietà (1883). In fresco: Commerce, Charity, Science, Education, The Arts, Regimen, Industry (1885), City Hall, Vienna.—Kunst-Chronik, xxi. 118; Müller, 361; Wurzbach, xviii. 160.

MAYNARD, GEORGE WILLOUGHBY, born in Washington, D. C., March 5, 1843. Figure painter, pupil of Royal Academy, Antwerp; painted on the Continent in 1869–74, and again in 1877–78. Elected an A.N.A. in 1882; N.A. in 1885; Member of Society of American Artists. Studio in New York. Works: A Musician (1879); Bachelor's Breakfast (1880); Portrait of Frank D. Millet, Navigators (1881); Portrait of his Father, Bathers (1882); Ancient Mariner (1883); Old Court Yard, Aurora, Winter Reverie, Around the World (1884); Grandfatherly Advice, The Strange Gods (1885).

MAYNO, FRAY JUAN BAUTISTA, born in 1569, died in Madrid, April 1, 1649. Spanish school; pupil of El Greco; became a Dominican monk in convent of S. Pedro Martyr, Toledo, and acquired considerable reputation for his altarpieces. Appointed

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drawing-master to Prince of Asturias, afterward Philip IV., and spent rest of his days at court. Works: Pacification of Flanders, an Allegory, Adoration of the Magi, Madrid Museum; Adoration of the Shepherds, Hermitage, St. Petersburg.—Stirling, i. 429; Viardot, 163; Madrazo, 441.

MAYO, EL. See *Vermeyen*.

MAYR, HEINRICH VON, born at Nuremberg, Feb. 22, 1806, died April 5, 1871. Genre, battle, and horse painter, pupil of his stepfather Friedrich Christian Fries (1772–1836), and of the Nuremberg Art-School under Reindel; went in 1825 to Munich, where he studied in the royal stable and the veterinary school, and enjoyed the patronage and friendship of Duke Maximilian, whom he accompanied on an oriental journey in 1838–39. Works: Nuremberg Diligence, Russian Bivouac, Chevauxleger exercising Horses (1830); Skirmish between Austrian and Bavarian Cavalry (1834); Battlefield of Ratisbon (1835); Transportation of Italian Robbers (1836); Austrian Camp (1837); Duke Maximilian and Suite among Ruins of Karnak, Egyptian Troops Marching (1840); Bedouins stealing Horse, Arabian Women Washing (1844); Stud of Ibrahim Pasha at Cairo (1845); Egyptian Mosque with Arabs Worshipping, Doctor's Visit at the Harem, Mehemet Ali and Suite (1846); Needles of Cleopatra, Temple of Ombos, Bark on the Nile with Slaves, Egyptian Bridal Procession, Hyena Hunt on the Nile (1847); Reception of Duke Maximilian in Harbour of Alexandria (1848); etc.—Allgem. d. Biogr., xxii. 139; Allgem. Zeitg., April 17, 1871, Beilage 107; Vinc. Müller, Univ. Handb. von München (1845), 160.

MAZEROLLE, (ALEXIS) JOSEPH, born in Paris, June 29, 1826. Genre painter, pupil of Dupuis and Gleyre. Medals: 3d class, 1857, 1859, 1861; L. of Honour, 1870; Officer, 1879. Works: Nero and Locusta trying Poison on a Slave (1859), Lille Museum; Diogenes (1861); Anacreon (1863); Lesbia's Sparrow (1866); Birth of Minerva (1868); Good Shepherd (1874); Communion of First Christians; Victorious Love (1865); Triumph of Galatea; Cupid and Psyche (1870); Allegory of Wine (1873); Agriculture, Commerce (1881); Fairies' Little Girl; The Cascade; The Declaration (1885).—Bellier, ii. 63.

MAZÓ, FELIPE, born at Barcelona, Spain; contemporary. History and genre painter; studied at first law, but went to Paris in 1871 and became a pupil of Bonnat; his works show vivid imagination and great power, but lack careful execution. Medals in London and Antwerp. Studio in Paris. Works: Columbus and his Son (1875), Valparaiso Museum; Columbus at Sea; Columbus at La Rábida; Patron Saint's Festival at Sitger (1884); El Zapateado (Spanish Dance, 1885); Love-song (1886), Berlin Jubilee Exhibition.—La Ilustracion (1877).

MAZO, JUAN BAUTISTA MARTINEZ DEL, born in Madrid about 1610, died there Feb. 9, 1667. Spanish school; pupil of Velasquez, whose daughter he married; devoted himself to copying his works and those of Titian, Tintoretto, and Paolo Veronese, and became so skilful that his pictures were mistaken for the originals. He excelled also in portraiture, but his best original works are hunting-pieces and landscapes. He succeeded Velasquez as painter to the King (1661). Works: View of Saragossa, do. of the Escurial, do. of the Campillo, Seaport, Landscapes (9) and Portraits (2), Madrid Museum; Two Portraits, Old Pinakothek, Munich; Head of Christ, Landscape, Hermitage, St. Petersburg.—Madrazo; Cean Bermudez; Stirling, ii. 711; Charles Blanc, École espagnole; Viardot, 215; Curtis, 317; Madrazo, 442.

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MAZZOLA, FRANCESCO. See *Parmigianino.*

MAZZOLA, GIROLAMO, born at Moile, near Parma (1520–80). Lombard school; sometimes called Il Mazzolino. According to Lanzi, he was son of Michele Mazzola, but Zani says his real name was Bedolo, and that he took the name of Mazzola on marrying the daughter of Pier Hilario Mazzola, brother of Michele. He was therefore cousin, or cousin by marriage, of *Parmigianino*, of whom he was the favourite pupil. He had a great reputation in Parma and painted many pictures for its churches. Among his works are: Adoration of the Magi, Louvre, Paris; Madonna and Kneeling St. George, an allegory, Dresden Gallery; Miracle of the Loaves, fresco, Mantua.—Lanzi, ii. 406; Ch. Blanc, École lombarde; Zani, sub Bedolo.

MAZZOLINO, IL. See *Mazzola*, Girolamo.

MAZZOLINO, LODOVICO, born in Ferrara about 1478 (?), died there towards the end of 1528. Lombardo-Ferrarese school; son of Giovanni Mazzuoli; called Malino by Vasari; supposed pupil of Lorenzo Costa, but more probably of Domenico Panetti. Did not excel in large figures, but his small pictures are bright in colour and possess rare merit. Examples: Christ with the Doctors, Palazzo Borghese, Rome; do., Palazzo Doria, ib.; do., Uffizi, Florence; Adoration of the Magi, Ferrara Gallery; Holy Family, Triptych with Madonna Enthroned (1509), Christ with the Doctors (1524), Berlin Museum; Christ and the Pharisees (1524); Raczynski Gallery, ib.; Ecce Homo, Dresden Museum; Holy Family (2, one dated 1516), Old Pinakothek, Munich; Pietà (1526), Hermitage, St. Hermitage, St. Petersburg; Circumcision (1526), Vienna Museum; Holy Family, Louvre; Massacre of the Innocents (1548), Hague Museum; Holy Family with Saints Adoring (2), Woman taken in Adultery, National Gallery, London; St. Jerome, Historical Society, New York.—Vasari, ed. Mil., iii. 139; Lanzi, iii. 193; Ch. Blanc, École ferraraise; Cittadella, Doc. etc., art. ferrarese (Ferrara, 1868); Burckhardt, 691; Kugler (Eastlake), i. 226; Lübke, Gesch. d. ital. Mal., ii. 391.

MAZZUCHELLI, PIERFRANCESCO. See *Morazzone.*

MAZZUOLA, FILIPPO, called dell' Erbette, of Parma, died in 1505. Lombard school; father of Francesco Mazzola, called *Parmigianino.* His style may be seen in his Virgin and Child, dated 1491, in the Parma Gallery; his Baptism of Christ, 1493, in the Episcopal Palace, Parma; and his Dead Christ, 1500, in the Naples Museum. His figures are ill-drawn and stiff, his tempera is raw and of a sad gray tone, and he shows no knowledge of perspective. His Madonna, in the Berlin Museum, exhibits more study and better forms.—C. & C., N. Italy, i. 585; Burckhardt, 587; Lübke, Gesch. ital. Mal., i. 485.

MAZZUOLI, GIUSEPPE, of Ferrara, died there about 1589. Lombard school; commonly called Il Bastaruolo (grain-seller) from his father's business. Probably pupil of Surchi, who was a scholar of the Dossi. Lanzi calls him a learned, graceful, and correct artist. His works are mostly in Ferrara; e.g., Circumcision, S. Barbara.—Lanzi, iii. 209; Ch. Blanc, École ferraraise.

MECHAU, JAKOB WILHELM, born at Leipsic, Jan. 16, 1745, died in Dresden, March 14, 1808. Landscape painter, pupil in Berlin of Bernhard Rode and of Le Sueur, and in Dresden of Casanova; went in 1776 to Rome, where he took Claude Lorrain and Philipp Hackert for his models; returned home in 1780 and became a member of Leipsic Academy; went to Rome again in 1790, and after the expulsion of the Pope settled in Dresden. Works: View of Rome, Dresden Museum; Abraham entertaining the angels, Christiania Gallery; Castel Gandolfo; View on Tiber with Cincinnatus ploughing; Albinus offering his Chariot to the Retreating Gauls; six scenes from life of Abraham; Flight into Egypt.—Goethe, Winckelmann, ii. 173; Meusel, ii. 28; Nagler, viii. 527.

MECHERINO. See *Beccafumi.*

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MECKEL, ADOLF VON, born at Carlsruhe; contemporary. Landscape painter, pupil of Hans Gude; travelled in the East. Gold medal. Works: Kalaat and Akabat, Spring in Palestine (1884); Evening near the Dead Sea (1885); On the Source of the Elisa near Jericho, Storm (Jubilee Exhibition, Berlin, 1886).

MECKLENBURG, LUDWIG, born in Hamburg, Sept. 15, 1820, died in Munich, June 11, 1882. Architecture painter, settled in 1843 in Munich; was especially successful in representations of night effects. Works: Crossway in S. Zeno, Verona (1847), Venice (1861), Kunsthalle, Hamburg; Cloister of S. Bernardino, Verona (1860); Cloister in Brixen; View near Rialto Bridge by Moonlight; View in Venice at Noon; View in St. Mark's; Doge's Palace in Starlight; S. Giorgio Maggiore, Venice; S. Maria della Salute, ib.; Riva degli Schiavoni, ib.; Market Square in Lübeck; Piazza delle Erbe, Verona; Interior of S. Anastasia, ib.; Canal in Venice by Moonlight (1856), Neuturm and Kostthor—Munich, Angerthor, ib. (1872), New Pinakothek, Munich; Canal grande—Venice, Mrs. D. D. Colton, San Francisco.—Allgem. d. Biogr., xxi. 266; Allgem. Zeit., July 3, 1882, Beilage, 184; Kunst-Chronik, xvii. 610; Müller, 361.

MECUCCIO. See *Beccafumi.*

MÉDARD, EUGÈNE, born in Paris; contemporary. History and genre painter, pupil of Cogniet, Sebastien Cornu, and Gérôme. Medal, 3d class, 1879; 2d class, 1886. Works: Separation of Orpheus and Eurydice (1870); Bivouac near Château de Buzenval (1873); Birds'-Nester (1874); Consecration of St. Geneviève, Offering to Venus (1875); Scouts in December 1870, Cupid fleeing from Psyche (1876); Attack of a Village, 1870 (1877); Triumph of Silenus (1878); A Retreat (1879, bought by State); Defence of Belfort in 1870–1871 (1880); General Lecourbe defending Belfort in 1815 (1881), Hôtel de Ville, Belfort; Reinforcements arriving on Battlefield (1881); Attack of a Village in 1870 (1883).—Bellier, ii. 64.

EUGENE.MEDARD 1875

MEDEA (Médée furieuse), Eugène *Delacroix*, Lille Museum; canvas, H. 8 ft. 6 in. × 5 ft. 5 in.; signed, dated 1838. Medea, pursued, is about to slay her children. She is seated near the entrance of a cavern holding the struggling little ones with one hand and a dagger in the other; looking back over her shoulder with a defiant air, as if awaiting her pursuers. Salon, 1838; Exposition universelle, 1855. Replica (1863); Pereire Collection, Paris; then Laurent-Richard Collection; another, Arras Museum. Sketches, Lille Museum. Engraved by Charles Geoffroy; Milius; Feyen-Perrin. Lithographed by Challemel; Alophe; Lassalle.—Gaz. des B. Arts (1864), xvi. 196; (1873), vii. 184; Chesneau, L'Œuvre de Delacroix, 181.

MEDEA, ancient picture. See *Aristolaus, Timomachus.*

MEDICI, GIULIANO DE', portrait, *Raphael*, lost (?). Youngest brother of Pope Leo X., who made him, in 1515, Captain General of the Church. He married the aunt of Francis I., who gave him the title of Duc de Nemours. Raphael painted him in 1513 and again in 1514. Copy by Alessandro Allori in the Uffizi; another in collection of Grand Duchess Marie, St. Petersburg.—Passavant, ii. 145; Müntz, 410; Vasari, ed. Mil., iv. 352; Springer, 253.

MEDICI, IPPOLITO DE', Cardinal, portrait, *Titian*, Palazzo Pitti, Florence; canvas, H. 4 ft. 6 in. × 3 ft. 4 in. In Hungarian costume. Painted about 1533. Copy in Louvre (by Battista Franco?); three-fourths figure, turned to left, red bonnet with feathers and a jewelled clasp, collar of red garment turned up. Collection of Louis XIV. Titian painted a second portrait of him in armour, which Vasari mentions, but it is lost. Engraved by Sivalli.—Vasari, ed. Mil., vii. 441; C. & C., Titian, i. 377; Filhol, i. Pl. 41; Gal. du Pal. Pitti, iii. Pl. 121; Mündler, 214.

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MEDICI, LORENZO DE', Duke of Urbino, portrait, *Raphael*, lost (?). Son of Piero de' Medici, nephew of Pope Leo X. and of Giuliano de' Medici, and father of Catherine de' Medici. Copy in Fabre Museum, Montpellier.—Vasari, ed. Mil., iv. 352; Passavant, ii. 145; Müntz, 411; Springer, 252.

MEDICI, MARIA DE', DEATH OF, Nicaise de *Keyser*, National Gallery, Berlin; canvas, H. 4 ft. 6 in. × 5 ft. 5 in.; signed, dated 1845. Maria de' Medici, queen of King Henry IV. of France, on her deathbed, one hand upon the crucifix, the other holding a medallion with the portrait of her son Louis XIII.; near by stands a nun carrying a candle; in the foreground, beside the bed, a Dominican in prayer; in the open door in the background, through which the priest with the sacrament is passing out, are two noblemen.

MEDICI, MARIA DE', HISTORY OF, *Rubens*, Louvre, Paris; series of twenty-one pictures, canvas. Maria de' Medici (1573–1632), daughter of Francis I. of Tuscany and of the Archduchess Joanna of Austria, and wife of Henri IV. of France, having returned to Paris after her reconciliation with her son Louis XIII., employed Rubens to paint a series of decorative pictures for the grand gallery (now destroyed) of her Palace of the Luxembourg. Rubens went to France in 1621, made the sketches in Paris, executed the pictures in Antwerp with the aid of his scholars, and delivered them in 1625. He also painted three portraits for the gallery: Maria de' Medici as Bellona, her Father Francis I., and her Mother Joanna; all of which, together with the series, were removed to the Louvre in 1779. Eighteen of the original sketches, in grisaille, are in the Munich Gallery.

1. Destiny of Maria de' Medici, H. 13 ft. × 5 ft. Engraved by L. de Chastillon.—Landon, Musée, v. Pl. 19.

2. Birth of Maria de' Medici (April 26, 1573), H. 13 ft. × 9 ft. 8 in. Engraved by G. Duchange.—Landon, Musée, v. Pl. 13.

3. Education of Maria de' Medici, H. 13 ft. × 9 ft. 8 in. Engraved by N. Loir.—Landon, Musée, v. Pl. 25.

4. Henri IV. receiving Portrait of Maria de' Medici, H. 13 ft. × 9 ft. 8 in. Engraved by J. Audran.—Landon, Musée, v. Pl. 37.

5. Marriage of Maria de' Medici by Procuration (Florence, October 5, 1600), H. 13 ft. × 9 ft. 8 in. Engraved by A. Trouvain.—Landon, Musée, v. Pl. 45.

6. Landing of Maria de' Medici at Marseilles (November 3, 1600), H. 13 ft. × 9 ft. 8 in. Engraved by G. Duchange (1710).—Landon, Musée, v. Pl. 49.

Education of Maria de' Medici, Rubens, Louvre, Paris.

7. Marriage of Maria de' Medici and Henri IV. (Lyons, December 10, 1600), H. 13 ft. × 9 ft. 8 in. Engraved by G. Duchange.—Landon, Musée, v. Pl. 61.

8. Birth of Louis XIII. (Fontainebleau, September 27, 1601), H. 13 ft. × 9 ft. 8 in. Engraved by B. Audran.—Landon, Musée, v. Pl. 69.

9. Henri IV. about to depart for the Army, intrusts the Government to Maria de' Medici (1610), H. 13 ft. × 9 ft. 8 in. En-

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graved by J. Audran.—Landon, Musée, vii. Pl. 13.

10. Coronation of Maria de' Medici (St. Denis, May 13, 1610), H. 13 ft. × 23 ft. 10 in. Engraved by J. Audran.—Landon, Musée, vii. Pl. 1, 2.

11. Apotheosis of Henri IV., H. 13 ft. × 23 ft. 10 in. Engraved by G. Duchange (1708).—Landon, Musée, viii. Pl. 61, 62.

12. Government of the Queen, H. 13 ft.

Marriage of Maria de' Medici and Henri IV., Rubens, Louvre, Paris.

× 23 ft. Engraved by Picart (1707).—Landon, Musée, vi. Pl. 45, 46.

13. Journey of Maria de' Medici to Pont-de-Cé, H. 13 ft. × 9 ft. 8 in. Engraved by Ch. Simonneau (1709).—Landon, Musée, vi. Pl. 61.

14. Exchange of the Two Princesses (November 9, 1615; illustrating the double alliance by marriage between France and Spain), H. 13 ft. × 9 ft. 8 in. Engraved by B. Audran.—Landon, Musée, vii. Pl. 23.

15. Happiness of the Regency, H. 13 ft. × 9 ft. 8 in. Engraved by B. Picart.—Landon, Musée, vii. Pl. 33.

16. Majority of Louis XIII., H. 13 ft. × 9 ft. 8 in. Engraved by A. Trouvain.—Landon, Musée, vii. Pl. 49.

17. Flight of the Queen from the Château de Blois (February 22, 1619), H. 13 ft. × 9 ft. 8 in. Engraved by C. Vermeulen.—Landon, Musée, vii. Pl. 13.

18. Reconciliation of Maria de' Medici with her Son, H. 13 ft. × 9 ft. 8 in. Engraved by A. Loir.—Landon, Musée, vii. Pl. 69.

19. Conclusion of the Peace, H. 13 ft. × 9 ft. 8 in. Engraved by B. Picart (1703).—Landon, Musée, vii. Pl. 29.

20. Interview between Maria de' Medici and her Son, H. 13 ft. × 9 ft. 8 in. Engraved by Duchange (1709).—Landon, Musée, viii. Pl. 25.

21. Triumph of the Truth, H. 13 ft. × 5 ft. 3 in. Engraved by A. Loir.—Landon, Musée, viii. Pl. 51.

—Cat. Louvre; Michiels, Rubens, 143; Sainsbury, Orig. Papers, 63; Gal. du Pal. du Luxembourg (Paris, 1710); Smith, ii. 120.

MEDOLA, ANDREA, See *Schiavone*, Andrea.

MEDUSA, HEAD OF, Michelangelo da *Caravaggio*, Uffizi, Florence; wood, in form of a shield. Presented to Grand Duke Ferdinand by the Cardinal del Monte.—Molini, ii. Pl. 42; Meyer, Künst. Lex., i. 620.

MEDUSA, RAFT OF THE (Radeau de la Méduse), Jean Louis *Géricault*, Louvre, Paris; canvas, H. 16 ft. × 23 ft. 6 in. The frigate Medusa, accompanied by three other vessels, the Echo, Loire, and Argus, sailed with about 400 persons on board, from France, June 17, 1816, for St. Louis, Senegal On July 2d the frigate struck on the Arguin shoal and, after five days' useless labour trying to float her, the crew and passengers took to the boats and a raft. Of 149 persons on the raft, only 15 were living on the twelfth day, when they were picked up by the Argus. Salon, 1819; exhibited in London; sold, after painter's death, to

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Dreux d'Orcy, from whom bought for the Louvre. It is Géricault's masterpiece. Engraved by S. W. Reynolds. Copy or replica, New York Historical Society.—Hamerton, French Painters, 22; Villot, Cat. Louvre.

MEEKER, JOSEPH RUSLING, born in Newark, N. J., April 21, 1827. Landscape painter, pupil of the National Academy. Studio in St. Louis. Works: Near the Atchafalaya; The Indian Chief; Uplands (1884) —Sheldon, 135.

of the Florence Academy, with title of professor, in 1883. Studio in Florence. Works: A Knickerbocker (1873); Little Nell and her Grandfather (1876); Return from the Hunt (1880), H. Witthaus, New York; Little Waitress (C. A. Bristed, ib.); Amateurs and Critics (H. G. Knowlton, ib.); Lace-Maker (J. Harper, ib.); Bridal Chamber in Palazzo Manzi—Lucca; Titian's Kitchen—Pieve di Cadore, Kitchen—Birthplace of Titian, Gondola Party from Giardino Reale—Venice, Halt at the Golden Lion, Grandpa's

Raft of the Medusa, Géricault, Louvre, Paris.

MEEKS, EUGENE, born in New York, May 29, 1843. Historical genre painter, pupil of Alexander Wust, Dutch landscape painter in New York; visited Europe in 1864, studied at the Hague Academy one year, and spent the next five years at the Royal Academy, Antwerp, under Josef van Lerius and Nicaise de Keyser; in 1870–72 painted under Henri Bourse. Travelled and sketched through Central Europe in 1873, and has passed his professional life since in Florence, with the exception of two years in New York. Elected an associate

Birthday, Fishing Boats—Venice, Tales of a Grandfather, Startling Bit of Gossip (1884).

MEER, BAREND (Bernardus) VAN DER, born in Haarlem about 1659, probably a son of Jan the elder. Dutch school; painted flowers, fruit, and still-life with great power and truth. Works: Grapes and Vase with Flowers (1689), Vienna Museum; Fruit Piece (1689), Würzburg Gallery.—Van der Willigen, 222; Zeitschr. f. b. K., v. 321; 2 vii. 7, 260.

B. Van der Meer 1657

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MEER, JAN VAN DER, the elder, born in Haarlem, baptized Oct. 22, 1628, died there, buried Aug. 25, 1691. Dutch school; landscape painter, pupil of Jacob de Wet; free of the guild in 1654, and holding an office in it in 1667–79. Painted views of the downs in Holland with delicate light effects and excellent figures; several of his pictures were attributed to his contemporary Van der Meer van Delft. Works: Tavern Entrance (1652), Louvre; Village of Noordwyk (1676), Rotterdam Museum; Horsemen in the Woods, Basle Museum; do., and Hilly Forest Landscape, Old Pinakothek, Munich; Flat Country, View of Haarlem, In the Downs, Berlin Museum; Forest-Path with Horseman, Wood Interior, View in the Downs, Dresden Gallery; Landscape in Brunswick, Darmstadt, Hanover, Oldenburg, Schwerin, Meiningen, Schleissheim, Turin Galleries; Arenberg Gallery, Brussels; Czernin and Liechtenstein Galleries, Vienna.—Allgem. d. Biogr., xxi. 171; Kugler (Crowe), ii. 384; Kramm, iv. 1086; Kunst-Chronik, xix. 424; Riegel, Beiträge, ii. 386; Van der Willigen, 218; Zeitschr. f. b. K., iv. 346; v. 230; vii. 200, 349; x. 35.

MEER, JAN VAN DER, the younger, born in Haarlem, baptized Nov. 29, 1656, died there, May 28, 1705. Dutch school; landscape painter, son of Jan the elder, pupil of his father and of Berchem; master of the Haarlem guild in 1683, when he married the sister of Cornelis Dusart. He had a pure feeling for nature, and his execution is careful, but the tone of his pictures is cold and heavy. Sheep, which he had studied thoroughly, form the principal subject in his landscapes. Works: Landscape with Sheep (1678), Amsterdam Museum; do. (1688), Rotterdam Museum; do. (1679), Berlin Museum; do. (1679), Gallery, Copenhagen; do. (1681), Moltke Collection, ib.; do., Hermitage, St. Petersburg; Lake with Donkeys and Drovers (1654), Shepherds and Flock near Cottage, Dresden Gallery; Flocks of Sheep Resting (2), Kunsthalle, Hamburg; Three Landscapes (1699), Schwerin Gallery; Dutch Windmill (1693), Historical Society, New York.—Gaz. des B. Arts (1866), xxi. 306; Immerzeel, ii. 210; Kugler (Crowe), ii. 452; Kramm, iv. 1086; Burger, Musées, ii. 285.

J. V. der Meer de Jongh 1692

J. v. d. Meer 1680

MEER, JAN VAN DER, of Delft. See *Vermeer*.

MEER, JOHAN VAN DER, of Utrecht, born at Schoonhoven in 1628, died in Utrecht in 1711. Dutch school; portrait painter; went to Rome in company with Lieve Verschuur, and lived there many years in friendly intercourse with Van Drost and Karel Lot (Carlo Lotti). He was dean of the Utrecht guild in 1664. Works: Portraits of Regents, Fundatie-Huis, Utrecht.—Immerzeel, ii. 210; Kugler (Crowe), ii. 384; Kramm, iv. 1087; Gaz. des B. Arts (1866), xxi. 305.

MEERTE, PIETER, born in Brussels in 1619, died there in 1669. Flemish school; portrait painter, with good conception and warm colouring, master of the Brussels guild in 1640. Works: Syndics of Fishmongers' Corporation, Brussels Museum; Portraits of a Naval Captain and Wife, Male Portrait, Berlin Museum.—Fétis, Cat. du Mus. roy., 372; Kugler (Crowe), ii. 232; Kramm, iv. 1089; Michiels, ix. 23.

MEGAN, G. E., flourished about 1660. Flemish school; landscape and figure painter, said to have settled in Vienna about 1660. Works: Wood Landscape with Stag-Hunt, do. with Attack of Robbers, do. with Camp, Museum, Vienna; do. with Ruins, Liechtenstein Gallery, ib.—Engerth, Belved. Gal., ii. 263.

MEHEMET II., portrait, Gentile *Bellini*, Sir A. H. Layard, London; canvas, dated 1480. The Sultan, turbaned and bearded, with a fur cape about his shoulders. Painted by Gentile on his visit to Constantinople in 1479–80. Belonged to Gioviano Muse-

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um, Como.—Vasari, ed. Mil., iii. 166; C. & C., N. Italy, i. 125.

MEHUS, LIEVEN, born at Oudenarde in 1630, died in Florence, Aug. 7, 1691. Flemish school; history painter, first instructed in Milan, where his parents had settled, by one Karel, a Flemish battle painter, then pupil in Florence of Pietro da Cortona; fought three years against the Spaniards and returned to Florence, where he met with extraordinary success. Works: Triumph of Ignorance, Palazzo Pitti, Florence; Abraham's Sacrifice, Christ bearing the Cross, Artist's Portrait, Uffizi, ib.; Madonna with Saints, S. Silvestro, Prato, Tuscany; Marriage of St. Catherine, S. Marco, ib.: Communion of St. Theresa, Cathedral, ib. Fresco: Cupola, Madonna della Pace, Florence.—Fétis, Les artistes belges, i. 191; Immerzeel, ii. 211; Michiels, x. 322.

MEIRE, GERARD VAN DER, born at Ghent about 1427, died after 1474. Flemish school; free of the guild in 1452, and sub-dean in 1472. No record of his life, nor authenticated works besides the triptych in the Church of St. Bavon at Ghent, representing the Crucifixion, the Raising of the Brazen Serpent, and Moses striking the Rock. These compositions are remarkable for the number of figures, which, however, are not skilfully distributed, and are very meagre. The many pictures in various public galleries, attributed to this painter, are not verified. Among them are: Adoration of Magi, Visitation of Virgin, Berlin Museum; Triptych with Christ bearing the Cross, Entombment, Christ on the Cross, Mater Dolorosa, Lady Donor, Antwerp Museum; Count of Henegau with Patron Saint, Portrait of Marco Barberigo, National Gallery, London; Adoration of the Magi, New York Museum.—Allgem. d. Biogr., xxi. 241; Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 432; C. & C., Flemish Painters, 147; Dohme, 1i.; Kugler (Crowe), i. 88; Kramm, iv. 1093; Michiels, iii. 134; Schnaase, viii. 200; Wouters, Sur quelques peintres de la fin du XV.° Siècle (Brussels, 1882); W. & W., ii. 37.

MEIREN (Moiron), JAN BAPTIST VAN DER, born in Antwerp, Dec. 15, 1664, died there, or in Vienna (?), in 1708. Flemish school; landscape, marine, and battle painter, master of the Antwerp guild in 1684–85; probably visited Italy, and said to have settled in Vienna at an advanced age; supplied the figures in the landscapes of Baudewyns. Works: Two Oriental Harbours (1700), Schleissheim Gallery; Pleasure Camp (1698), Market outside of a Town (1698), Harbour with Many Figures, Dresden Gallery; Cattle Market, do. with dancing Peasants, Stockholm Museum; Military Train entering City, Travellers surprised by Peasants, Cavalry Skirmish, Caravan in the Mountains, Seashore with Ships and Walled City, etc.; Naval Battle, Liechtenstein Gallery, Vienna. —Messager des sciences historiques (1840), 399; Van den Branden, 1041; Zeitschr. f. b. K., vii. 200.

MEISEL, ERNST, born at Lichte, Schwarzburg-Rudolstadt, in 1838. Historical genre painter, pupil in Munich of Piloty. Works: Marie Antoinette with her Son in Prayer; Last Meeting of Louis XVI. with his Family; Separation of Madame Elizabeth from her Niece Maria Teresa; A Bequest (1879); Genre Scene, Presentation (1883); Courtship of an Incroyable, R. G. Dun, New York.—Müller, 362.

MEISSONIER, JEAN CHARLES, born in Paris; contemporary. Genre painter, son and pupil of Ernest, like whom he paints 18th century scenes in the style of the old Dutch masters. Medal, 1866. Works: Studio; Antiquary; Gardeners; In taking Tea, Leusen and Rosine (1866); Le Fripier, Chaplain reading to the Baron, Convent of St. Barthélemy at Nice (1874); View near Nice; Monastic Apothecary;

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Morning on Coast of Antibes (1878); Breakfasting by the Wayside (1882); Itinerant Musicians (1884); Drawing the Seine (1885); On the Stair, J. J. Astor, New York; Courtier, H. V. Newcomb, ib.; Story of the Campaign, J. H. Stebbins, ib.; Outside Attractions, E. B. Warren, Philadelphia.—Meyer, Gesch., 665.

MEISSONIER, (JEAN LOUIS) ERNEST, born in Lyons, Feb. 21, 1815. Genre painter, went in 1830 to Paris, where he was for four months the pupil of Léon Cogniet; but he formed himself chiefly by studying the works of the old masters, especially of the Dutch school. He first became known as an illustrator of books, such as "Paul et Virginie," "Chaumière indienne" (1838), "Les Français peints par eux-mêmes" (1844), etc., but soon began the series of masterpieces on a small scale, whose wonderful finish, marked character, and peculiar individuality have made his name famous in every part of the civilized world. His first exhibited picture was The Visitors (1834). Medals: 3d class, 1840; 2d class, 1841; 1st class, 1843, 1848; of honour, 1855, 1867, 1878; L. of Honour, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Member of Institute, 1861; Munich Academy, 1867; Honorary member of Royal Academy, London, and other academies. Works: The Visitors (1834), The Bravos (1853), Scene from Decameron (1853), Polichinello (1858), The Halt (1862), *Napoleon* I. in the Campaign of France, Throwing Dice, The Connoisseurs, Cavalier of Time of Louis XIV., St. John in Patmos, Cavalier of Time of Louis XIII., Musketeer of Time of Louis XIII., Gamblers, Sentinel, Foul Play, Sir Richard Wallace, London; Chess Players, Little Messenger (1836); Monk consoling a Sick Man (1838); The Doctor, The Smoker (1839); The Reader (1840); Chess Players (1841); Smoker, Violoncello Player (1842); Amateurs of Painting (1843; Khalil Bey sale, 1868, 33,800 fr.), M. Léon Say; Painter in his Studio (1843; Lehon sale, 1861, 11,200 fr.); Guard-house, Young Man looking at Drawings, Game of Piquet (1848); Skittle Players (1849); Smoker (1850); Lute Players (1851), Soldier under Louis XIII., Laurent Richard Collection, Paris; The Barricade, Man choosing a Sword (1852), Reader near Window, Reader in White, Le Déjeuner, M. van Praet; Sunday, Incident of Civil War (1852); Young Man Studying, Moreau before Hohenlinden (1853); *Lecture* chez Diderot (1855), Un Incroyable, Polichinello, Baron Edmond de Rothschild; Guitar Player, Baron Adolph de Rothschild; La *Rixe* (1855), Buckingham Palace; Confidence, A Painter, Man in Armour, Harquebusier, Art Amateur, Standard Bearer, Man at a Window (1857); Soldiers at Cards (1858; Wertheimber sale, to M. Demidoff for 28,000 fr.; J. T. Johnston sale, New York, 1876, $11,500); Smoker (1860); Card Party, Expectation, Musician, The Audience, The Farrier (1861); In the Ante-Room, *Stirrup*-Cup (1862), C. F. H. Bolckow, Middlesborough; Standard Bearer, Musketeer (1862); *Napoleon* III. at Solferino (1864), Luxembourg Museum; *Napoleon* I. in 1814 (1864), Ball Players at Antibes (46,700 francs), Le Voyageur (30,500 francs), The Laugher (25,000 francs), Defoer sale, Paris, 1886; Une Chanson (1865), Vicomte de Greffuhle; Cavalry Charge (1867); Portrait of the Sergeant, Chess Players, Baron Schroeder, London; Two Lansquenets, M. van der Vies; Horseman's Rest (1875), Kunsthalle, Hamburg; Voyageur, L'Adieu (1880); Company of Musketeers (sold, 1881, 50,000 fr.); Halt of Cavaliers (J. W. Wilson sale, 1881, 125,000 fr.); Smoker (Tencé sale, 1881, 34,000 fr.); Corporal of the Guard (Arbuthnot sale, 1882, £514); Madonna di Baccio (1883); Paris in 1870–71 (1884); La Ve-

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dette, Reader Seated, Smoker in Black, Cavalier of Time of Louis XIII. Sleeping, Mme. de Cassin, Paris; Flute Player, M. Pastre, ib.; Reader standing under Window, M. Malinet, ib.; Under the Balcony, M. Boucheron, ib.; Sentinel at Antibes, M. Charles Leroux, ib.; Manuscript Reader, M. Édouard André, ib.; The Spy, M. Crabbe, ib.; Polichinello, Mme. Cottier, ib.; Bravo, Shoemaker, Musketeer of Louis XIII., M. Lévy-Crémieux, ib.; Vin du Curé, Difficult Passage, The Secretary, Cuirassiers—1805, Two Old Friends, The Two Van de Veldes, A Reader, M. Secrétan, ib.; Amateurs of Painting, Vicomtesse de Trédern, ib.; Portrait of Victor Lefranc, M. Victor Lefranc, ib.; A Halbardier, Smoker in Red, Baron Gustave de Rothschild, ib.; Sunday in the Village, Duc de Narbonne, ib.; Portrait of Alexandre Dumas, The Designer, Affaire Clémenceau, M. Alexandre Dumas, ib.; Reconnoissance in the Snow, Mme. Isaac Pereire, ib.; Hussar on Vedette, Stirrup Cup, Consequences of a Quarrel at Play, Wm. Stewart, ib.; Dragoon on Vedette, Altar in S. Marco at Venice, Portrait of Mme. Meissonier, Portrait of Charles Meissonier, Cavalier by the Sea, Washerwomen at Antibes, Ruins of the Tuileries, The Song, The Etcher, At the Window, Death-bed of Thiers, The Tuileries, Interior of S. Marco, Flemish Interior, Chess Players, M. Ernest Meissonier; La Vedette, Amateurs of Painting, Duc d'Aumale; Amateurs in the Studio, Vicomtesse de Trédern; Portrait of Baroness Thénard, Baroness Thénard; Amateur of Designs, Baron Hulot; The Red Umbrella, M. Péronne; The Departure, M. Niven; Cavalier of Time of Louis XIII., M. Tabourier; Smoker of Time of Louis XV., Mme. Angelo; Phœbus and Boreas, M. G. Lütz; Portrait of Meissonier, Literary Researches, M. Gambard; Ball Players, Terrace of St. Germain, M. Charles Heine; Le Maréchal Ferrant, M. Bianchi; Violoncellist, M. E. H. Krafft; Gentleman of Time of Louis XIII. Reading, M. Auguste Dreyfus; Amateurs of Painting, Baron Hottinguer; A Vedette, M. Pierre Duché; Officer of Musketeers, Colour Bearer, Mr. James Duncan, London; Regnard dans son Cabinet, Mr. David Price, ib.; The Confidence, Mr. John Siltzer, ib.; Game Won, M. Steengraehl, The Hague; Portrait of the Sculptor Gemito, M. Gemito, Naples; Après le Déjeuner, The Bibliophile, Baron Springer; Awaiting the Audience, M. Trétiakoff, Moscow. Works in United States: Artist at Work, Information, Artist and his Wife, *Ordonnance* (1869), Man Reading, A Reception, Portrait of W. H. Vanderbilt, William H. Vanderbilt Collection, New York; L'Aumône (1874), Friedland or *Eighteen* Hundred and Seven (1876), another (1869), Mrs. A T. Stewart, ib.; The Smoker, William Astor, ib.; L'Escalier, J. J. Astor, ib.; Guard Room, T. A. Havemeyer, ib.; Antibes, Two Van der Veldes, Sign Painter, Miss C. L. Wolfe, ib.; Chess Players, August Belmont, ib.; Lost Game, Stirrup-Cup, Captain of the Guard, J. H. Stebbins, ib.; Historiographer, W. Rockefeller, ib.; Vedette, N. R. Butler, ib.; Halberdier, H. V. Newcomb, ib.; Sleeping Gallant, Mrs. Paran Stevens, ib.; Marshal *Saxe* and Staff (1866), Stirrup-Cup, Ante-Chamber, D. O. Mills, ib.; Captain of the Guard, R. L. Stuart Collection, ib.; Trumpeter, C. S. Smith, ib.; Halberdier, John Hoey, ib.; Travelling Shoemaker, W. B. Bement, ib.; Écarté Players, Gentleman of Time of Charles IX., James Gordon Bennett, ib.; Paris Commissionnaire, A. J. Antelo, Philadelphia; Republican Sentinel, A. J. Drexel, ib.; Cavalier waiting an Audience, H. C. Gibson, ib.; Jovial Trooper (1865), Court-yard of the Artist's Studio (1877), W. T. Walters, Baltimore; Poetry, D. W. Powers, Rochester; Cavalry Charge (1867), H. Probasco, Cincinnati; Musketeer, H. L. Dousman, St. Louis; Cavalier, H. P. Kidder, Boston.—Hamerton, French Painters, 62; Mollett, Meissonier; L'Art (1876), i. 14; Bellier, ii. 65; Chesneau, Chefs d'École, 241; Claretie, Peintres, etc. (1884), ii. 1; Gaz. des B. Arts (1862), xii. 419; (1866), xx. 78; (1884), xxx. 5; Academy (1884), ii. 390; Allgem. K. C., viii. 481;

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Art Journal (1879), 48; Appleton's Journal (1869), ii. 118; Lippincott's Mag., xiv. 758; American Architect, v. 54; Bruno Meyer, Studien, 96; Meyer, Gesch.; Zeitsch., i. 173; ii. 124; viii. 104; D. Rundschau, xvi. 310; Vom Fels zum Meer, vii. 106.

MEISSNER, ERNST ADOLF, born at Dresden, April 12, 1837. Animal and landscape painter, pupil of Dresden Academy and Kummer; spent 1860–61 in Zürich, 1868 in Rome, and settled in Munich in 1870. Many of his pictures are in America. Works: Pilgrimage on Lake Kochel; Mill on the Elbe near Dresden; Transportation of Cattle in Winter; Scattered Sheep, Vienna Academy; Returning Herd in Winter (1875), Dresden Gallery; Sheep on Flight; Sheep with Lambs; On the Alp; Sunday Afternoon (Jubilee Exhib., Berlin, 1886.—Müller, 362.

MEISTER ARNOLD, of Würzburg, 14th century. German school; a master of equal fame in Franconia to that of Meister Wilhelm on the Nether Rhine. No work can be attributed to him directly, but the altarpiece of Pähl (about 1400), National Museum, Munich, is of his school.—Meyer, Künst. Lex., ii. 272.

MEISTER STEPHAN, born at Constance, died in Cologne in 1451. German school; real name Stephan Lochner. Possibly a pupil of Meister Wilhelm, and the most famous master of mediæval art. He settled, and bought a house, in Cologne in 1442; the guild of St. Luke chose him to represent their corporation in the senate in 1448, and again in 1451, in which year he died in poverty in a hospital. In him the school of Cologne attained its highest form of originality. Works: Triptych (known as Dombild, after 1426), Cologne Cathedral; *Madonna* in der Rosenlaube, Cologne Museum; replica (?), Old Pinakothek, Munich; Madonna with the Violets (?), Archiepiscopal Museum, Cologne; Presentation in the Temple (? 1447), Darmstadt Gallery; Three Saints, National Gallery, London.—Allgem. d. Biogr., xix. 69; Ch. Blanc, École allemande; C. & C., Flemish Painters, 350; Förster, Gesch., i. 211; ii. 152; do., Denkmale, ii. 19; iv. 13; Kugler (Crowe), i. 126; Kugler, Kl. Schriften, ii. 294–300, 350, 352, 524; Merlo, Meister d. altköln. Malersch., 108, 200; Schnaase, vi. 413; W. & W., ii. 87.

MEISTER WILHELM, born at Herle, Limburg, died in Cologne in 1378. German school. The earliest known representative of the ancient school of Cologne, where he painted from 1358 to 1372, and the best German artist of his time; he is mentioned in the Limburg Chronicle of 1380, as "a famous painter in Cologne, whose equal was not to be found in Christendom, and who painted a man as though he lived." Childlike innocence, tenderness of sentiment, and remarkable purity of expression characterize the faces and graceful, slender figures painted by Master Wilhelm with sweet and tender colour. Works: Clara Altar, Cologne Cathedral; Christ Crucified, Sacristy of St. Severin's, Cologne; Small Altarpiece, w. Virgin w. Bean Blossom, Cologne Museum; Madonna with Saints, Chapter Room of Halberstadt Cathedral; St. Veronica with the Handkerchief (?), Old Pinakothek, Munich; do. (?), National Gallery, London. — Ch. Blanc, École allemande; C. & C., Flemish Painters, 346; Förster, Gesch., i. 204; do., Denkmale, v. 7; Kugler (Crowe), i. 43; Kugler, Kl. Schriften, ii. 288–91, 352, 524; Kunstblatt (1855), 157; Merlo, Meister d. altköln. Malersch., 31; Schnaase, vi. 391; W. & W., i. 399.

MEISTER, NICOLAS, born at Coblentz. Landscape painter, younger brother and pupil of Simon, with whom he went to Cologne about 1833; painted the landscape in the panorama and dioramas mentioned under Simon. Works: Views of Coblentz; Rolandseck with Siebengebirge, and Castle Rheinstein (1834); Ravine with Ruin (1839); View of Neuwied (1848).—Merlo, Nachrichten, 279.

MEISTER, SIMON, born at Coblentz in 1803, died in Cologne, Feb. 29, 1844. History painter, pupil in Paris of Horace

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Vernet; after his return, about 1833, settled in Cologne; painted especially battles, animals, and equestrian portraits. Works: Scenes from Greek War of Independence; Death of Adolphus of Nassau; Kosciusko taken Prisoner; Napoleon and his Generals; Elector Albrecht Achilles of Brandenburg in Battle of Nuremberg (School of Cadets, Berlin); Blücher's Rescue in Battle of Ligny; Lion Hunt; Lions Fighting (1835), Frederic William IV. of Prussia returning from Parade, Cologne Museum; Panorama of French Army under General Hoche crossing the Rhine (1838–41); Diorama of Battle of Kulm; View of Castle Stolzenfels at Sunset (1843; last three together with his brother Nicolas).—Allgem. d. Biogr., xxi. 263; Merlo, Nachrichten, 280; Raczynski, i. 238.

MEIXNER, LUDWIG, born in Munich in 1828. Landscape and marine painter, pupil of Bernhard Stange; visited Norway and Sweden in 1848–51; excels in moonlight scenes. Works: View in English Park near Munich; Vöhring near Munich; Moonlight Landscape, Kunsthalle, Hamburg; Lake Constance with Cloud Effect; Landscape at Moonrise; View on the Untersberg; Coast Scene; Moonlight Night on Swedish Coast; Venice; The Auer Kirche near Munich by Moonlight (1884), New Pinakothek, Munich.—D. Kunstbl. (1857), 261; Müller, 363.

MELANTHIUS (Melanthus), painter of the Sicyonian school; pupil of Pamphilus, about 332 B.C. He was a fellow-student of Apelles, by whom he was considered superior to himself in composition. Pliny says (xxxv. 32–[50]), he was one of the four great painters (the others being Apelles, Echion, and Nicomachus) who executed their immortal works with four colours only, white, yellow, red, and black. The only one of his pictures mentioned represented Aristratus of Sicyon standing beside the chariot of the Goddess of Victory, which Nealces preserved from destruction.—Plut. Arat., 13; Brunn, ii. 142.

MELBYE, (DANIEL HERMAN) ANTON, born in Copenhagen, Feb. 13, 1818, died in Paris, Jan. 10, 1875. Marine painter, pupil of Copenhagen Academy under Eckersberg, and much influenced by Rumohr; visited, on board of Danish men-of-war, the North, Baltic, and Mediterranean seas, obtained a prize in 1843, went to Stockholm and Hamburg in 1846, and the year after to Paris, where the Duc de Decazes became his patron. In 1853 he accompanied the French embassy to Constantinople, painted there for the Sultan, and after his return for Napoleon III.; revisited Copenhagen in 1858, and having worked for a while in Hamburg returned to Paris. Member of Copenhagen Academy; L. of Honour, 1854; Order of Danebrog, 1858. Works: Ships Cruising; Eddystone Lighthouse (1846), Copenhagen Gallery; Boat in Danger; Floating Ice on Coast of Greenland; Morning after Storm; Roadstead of Copenhagen; do. of Constantinople; French Men-of-War on Greek Coast; Naval Battle in Kjöge Bay (1855), Copenhagen Gallery; Roadstead with Ships (1850), Corvette (1851), Solitude of the Sea (1852), Kunsthalle, Hamburg; Agitated Sea after Sunset (1867), Schwerin Gallery; Moonlight on Bosphorus.

1867
Anton Melbye

—Art Journal (1875), 280; Kunst-Chronik, x. 330; Sig. Müller, 250; Ny illustrerad Tidning, 1875; Weilbach, 471; Zeitschr. f. b. K., xiv. 354.

MELBYE, (KNUD FREDERIK) VILHELM (HANNIBAL), born at Elsinore, May 14, 1824. Marine painter, brother of Anton, pupil of Copenhagen Academy. Works: Pilot Boat in Stormy Weather (1847), Copenhagen Gallery; Roadstead of

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Alicante ; View of Copenhagen Harbour.—Sig. Müller, 255 ; Weilbach, 474.

MELCHIOR, WILHELM, born at Nymphenburg in 1813, died in Munich, Sept. 9, 1860. Animal painter, son of Georg Wilhelm (landscape and portrait painter, 1780–1826), pupil of Munich Academy ; fancied especially scenes after a chase. Works : Booty watched by Dogs, Fox caught by Dogs (1849), New Pinakothek, Munich ; Before the Badger's Dwelling ; Cat pinched by Crawfish. His brother Josef (born in 1810) was an esteemed painter of horses.—Allgem. d. Biogr., xxi. 291 ; Cotta's Kunstbl. (1848), 234 ; Vinc. Müller, Handb., 161.

MELDOLLA, ANDREA. See *Schiavone*, Andrea.

MELEAGER AND ATALANTA, *Rubens*, Munich Gallery ; canvas, H. 6 ft. 1 in. × 9 ft. 4 in. Meleager presenting the head of the Calydonian boar to Atalanta, who is seated in a landscape at foot of a tree ; between them stands Cupid ; several dogs and implements of the chase, painted by Snyders, near the group. Landscape probably by Wildens. Taken to Paris in 1800 ; returned in 1815. Similar picture, engraved by Bartsch, Dresden Gallery ; another, engraved by Bloemart, Blenheim sale (1886), Cavendish Bentinck, £520 ; a third in Madrid Museum.—Smith, ii. 84, 247 ; ix. 277.

By *Rubens*, Vienna Museum ; canvas, H. 10 ft. 4 in. × 13 ft. Attacking the Calydonian boar, which is at bay beside a fallen tree ; several dogs are wounded, and a man lies dead at the feet of the beast ; horsemen, with javelins, are galloping up to the aid of Meleager and Atalanta, who has just wounded the boar with an arrow. Animals by Snyders ; landscape by Wildens. Etched by Prenner. Similar subject, with changes, Hermitage, St. Petersburg ; another, engraved by Bolswert, Lady Stuart ; a third in Madrid Museum.—Smith, ii. 88, 157, 275.

MELEM, HANS, born at Mehlem, near Bonn, in 1493. German school ; flourished in Cologne as a contemporary, perhaps scholar, of the Master of the Death of the Virgin. His only certain work is a signed portrait of himself (1530), in the Munich Gallery. A triptych there, with Crucifixion and Saints, attributed to Melem, is by one of his pupils. He was inferior in drawing, execution, and colouring.—Förster, ii. 183 ; Kugler (Crowe), i. 228 ; Merlo, Nachrichten, 283 ; W. & W., ii. 497.

MÉLIDA, Don ENRIQUE, contemporary. Genre painter, pupil in Paris of Meissonier ; paints ingenious genre scenes, eminently individualized, often humorous. Medal, 3d class, 1886. Works : Mass in Spain (1872), Luxembourg Museum ; Round of the Santo Oficio ; Antechamber of Prince de la Paz ; Monkey-Story ; Falling Flat ; After the Procession ; First Walk ; Bull-Fight Lesson (1879); Illusions to the Winds (1880); A Study, Disturbed Festival (1883); Herrar, o quitár el banco, Mardi-Gras before Theatre of Marcellus at Rome (1884) ; A Maja (1885) ; Carmen, Under the Elm-tree (1886) ; Consultation (Jubilee Exhib., Berlin, 1886).—La Ilustracion (1879), i. 283 ; (1881), i. 138 ; ii. 375 ; (1883), i. 275 ; (1884), i. 341.

MÉLIN, JOSEPH, born in Paris, Feb. 14, 1814. History and animal painter, pupil of Paul Delaroche and David d'Angers. Medals : 3d class, 1843, 1855 ; 2d class, 1845, 1858. Works : St. James pardoning his Accuser (1843) ; Christ healing Blind Man (1845) ; Battle of Ravenna, English Dogs (1847); Asleep (1848); Dogs and Bull-Dogs, Boar-Hunting (1850) ; Deer's Cry, Dog Barking, Dogs in Leash (1855) ; Uncoupled, Relays, Pointer (1857) ; Starting Again, Newfoundland Dog (1861) ; Huntsman leading Dogs against a Boar, English Pointer (1863); Deer-Hunting (1864); English Dogs, Terriers (1865) ; Vendéean Dogs (1866) ; Bourbon Oxen (1867) ; Terriers Fighting, Heads of Vendéean Dogs (1868) ; English and Vendéean Dogs (1869); Nymph attaching a Dog to its Leash (1873); Deer's Cry (1874) ; At Fault (1879) ; Dogs' Heads, A Virgin (1880); Hallooing on Foot (1882); Lost Dog Barking, Two Scents (1883); Fly-

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ing Relays, Talbot (1885); A Fatal Meeting, Valet with Dogs (1886); Stag and Hounds, H. Probasco, Cincinnati.—Bellier, ii. 66; Vapereau.

MÉLINGUE, (ÉTIENNE) LUCIEN, born in Paris, Dec. 28, 1841. History and landscape painter, pupil of Léon Cogniet and Gérôme. Medal, 1st class, 1877; L. of Honour, 1880. Works: Souvenir of Veules (1861); Courtyard in Normandy (1863); Ceres with the Old Woman (1870); August 24, 1572 (1873); Members of the Third Estate before the Meeting of June 23, 1789 (1874); May 13, 1588 (1875); Brantôme's Fourth Discourse of Dames galantes (1876); Morning of the 10th Thermidor (1877); Mlle. de Montpensier in the Bastille (1878); Stephen Marcel and the Dauphin (1879), Luxembourg Museum; Marat (1880); Marshal Ferté capturing Belfort, After the Battle (1881); General Daumesnil at Vincennes (1882); Rouget de Lisle composing the Marseillaise (1883); Desgenettes inoculating himself with the Plague (1884); Roustan (1885).—Bellier, ii. 66; Larousse; D. Rundschau, xx. 476.

MELONE, ALTOBELLO, end of 15th and beginning of 16th century. Lombard school; probably studied in Bologna and Ferrara. He was Boccaccino's competitor before Pordenone's arrival in Cremona. His seven frescos of scenes in lives of Virgin and of Christ (1517) are in the nave of the Duomo, Cremona, and his Christ on the Road to Emmaus is in the National Gallery, London. He was not without power as a portrait painter, and some of his works have been assigned to great men: one, in the Stuttgart Museum, to Giovanni Bellini; another, in the Lochis Carrara Collection, Bergamo, to Giorgione; and a third, in the Castelbarco Collection, Milan, to Raphael.—C. & C., N. Italy, ii. 451; Meyer, Künst. Lex., i. 559; Vasari, ed. Le Mon., 223, 251; Ch. Blanc, École lombarde; Lübke, Gesch. ital. Mal., ii. 480.

MELOZZO DA FORLI, born at Forli, June 6, 1438, died there, Nov. 8, 1494. Umbrian school; contemporary of Mantegna, whose influence he may have felt, but owed his advancement to Piero della Francesca, of whom he was perhaps a pupil. He had, however, a higher sense of beauty and of dramatic life, and his draperies are richer and more ample than those of Piero, who excelled him in colour. Melozzo was called to Rome by Sixtus IV., and painted (1475–80) in fresco, in the Vatican Library, an Audience of Sixtus IV., now transferred to canvas and in the Vatican Gallery, which is remarkable for fine characteristic portraiture, rich architectural background, and harmonious colour. Part of another fresco, Christ among Angels, formerly in SS. Apostoli, Rome, is now on the staircase of the Quirinal; and there are seven fragments of Angels playing and singing, together with four heads of Apostles, in the sacristy of St. Peter's. His works are marked by masterly drawing, bold foreshortening, and good perspective. Many of the pictures in galleries, attributed to him, are of doubtful authenticity. Among those which may be considered genuine, as they are admirable, are the allegorical representations of the Arts and Sciences, which probably originally decorated the library in the Ducal Palace, Urbino. Of this series, one is in the Berlin Museum; two, Rhetoric and Music, in the National Gallery, London; and one, Duke Frederic with his son Guidobaldo and Vittorio da Feltre his Tutor, at Windsor.—C. & C., Italy, ii. 556; Vasari, ed. Le Mon., iv. 190; Burckhardt, 559; Lermolieff, 277; Lübke, Gesch. ital. Mal, i.. 399; Gaz. des B. Arts (1875), xii. 369.

MELZI, FRANCESCO, born in Milan in 1492, died after 1568. Lombard school; pupil of Leonardo da Vinci, and one of his most devoted disciples; an amateur of a rich and noble family. Accompanied his master to France, and was made heir of his designs and manuscripts. His pictures are so like Da Vinci's in manner as to be mistaken for them. A *Vertumnus* and Pomona, Berlin Museum, formerly attributed to Leo-

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nardo, is now ascribed to him. A portrait of himself is in the Melzi Collection, Milan. —Vasari, ed. Mil., iv. 35; Baldinucci, i. 602; Lanzi, ii. 488; Ch. Blanc, École milanaise; Burckhardt, 707; Lübke, Gesch. ital. Mal., ii. 444.

MEMLING (Memlinc, Memmelinck, Hemling), HANS, born about 1425, died at Bruges between Dec. 1, 1492, and Dec. 10, 1495. Flemish school; history painter, probably pupil of Rogier van der Weyden; was settled at Bruges in 1478, perhaps since 1471, if not before. According to a popular legend, Memling was admitted as a sick soldier into the Hospital of St. John, Bruges, after the battle of Nancy, and in gratitude for the care bestowed upon him painted the celebrated wooden shrine of St. Ursula, before Oct. 29, 1489, with miniatures representing six scenes from the legend of the saint, and other subjects, still preserved in the hospital. Of all the great Flemish painters of the time, Memling had the deepest religious feeling. His earliest works are: A Diptych (1460), Rev. I. F. Russell, Greenhithe, Kent; Last Judgment (1467), St. Mary's, Dantzic; Triptych (1471), Duke of Devonshire, Chiswick. His finest portraits are those of William Moreel and wife (1480), Brussels Museum; of the same persons and their eldest son, on wings of a triptych (1484), Bruges Academy; and of Mary Moreel, known as the *Sibyl* Sanbatha, and of Martin van Niewenhove, diptych (1487), Hospital of St. John, Bruges. Other works are: Madonna, Male Portraits (3), Antwerp Museum; Altar of St. John (also called Marriage of St. Catharine), Adoration of the Kings (1479), Shrine of St. *Ursula*, Diptych with Pietà (1480), do. with Madonna (1487), St. John's Hospital, Bruges; Altar of St. Christopher (1484), Academy, ib.; Seven Sorrows of the *Virgin* (1479), Passion of our Lord (?), Turin Gallery; Seven Joys of the *Virgin* (1480), St. John the Baptist, Old Pinakothek, Munich; Annunciation (1482), Prince Radziwill, Berlin; Altarpiece (1484), Moreel Chapel, St. Jacques', Bruges; Christ on the Cross, Male Portrait, Brussels Museum; Madonna and Saint, Man Praying (1487), Uffizi, Florence; Descent from the Cross (?), Palazzo Doria, Rome; Triptych with Adoration of the Magi (?), Madrid Museum; Madonna, Berlin Museum; Portrait of Anton of Burgundy, St. Christopher carrying the Infant Christ, Dresden Museum; do., Wörlitz Gallery; do., Count Duchatel, Paris; do., and SS. John the Baptist and Evangelist, Adam and Eve, Christ bearing the Cross, Resurrection, Museum, Vienna; Madonna (1472), Liechtenstein Gallery, ib.; Great Altarpiece with Passion of our Lord (1491), Lübeck Cathedral; Marriage of St. Catherine, Strasburg Gallery; Two panels of St. John Baptist and Mary Magdalen, with scenes from their lives, Louvre, Paris. In fresco: Crucifixion, Saints and Donors, Notre Dame, Dijon.—

OPVS·IOHANNIS
HEMLING
1479

Allgem. d. Biogr., xxi. 307; Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 253; C. & C., Flemish Painters, 251; Engerth, Belved. Gal., ii. 272; Fétis, Cat. du Mus. roy., 132; Förster, Gesch., ii. 101; do., Denkmale, i. 3; v. 11; viii. 13; ix. 1; Gaz. des B. Arts (1861), xi. 28; Hotho, Gesch., ii. 128; Immerzeel, ii. 213; Journal des B. Arts (1861), 21, 23, 35; Kramm, iii. 670; Kunst-Chronik, xviii. 353; Le Beffroi, ii. 264; Michiels, iv. 7; v. 464; Schnaase, viii. 232; Wauters, Peinture

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flamande, 85; do., Découverte d'un tableau daté de Hans Memling (Brussels, 1883); Weale, Cat. Bruges Acad., 20; do., Hans Memling, zyn leven, etc. (Bruges, 1871); W. & W., ii. 44; Art Journal (1885), 318.

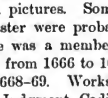
MEMMI, LIPPO, died in 1356. Sienese school; an artist of the same school as his greater brother-in-law, Simone di Martino, with whom he had a common workshop in Siena. Though at times content to labor on the mechanical part of Simone's altar-pieces, he frequently undertook separate commissions, the most important of which was the adornment of the Palazzo del Podesta at S. Gimignano in 1317. The spirit and composition of this work much resembles that of Simone; but it is remarkable for the minuteness of its finish, every hair and every ornamental detail being patiently worked out. Lippo also aided Simone in the painting of the Annunciation, now in the Uffizi, Florence. Other examples of his work are a Madonna with Saints, in the Palazzo Pubblico, S. Gimignano; a Madonna and Angels, in the Chapel of the Santissimo Corporale, at Orvieto; the Beato Augustino, in S. Agostino, Siena; a Madonna, in the Berlin Museum; and a Resurrection, in the Dresden Gallery.—C. & C., Italy, ii. 101; Vasari, ed. Le Mon., ii. 87, n. 3, 94; W. & W., i. 466; Dohme, 2i.; Zeitschr. f. b. K., v. 234.

MEMMI, SIMONE. See *Simone* di Martini.

MENABOI, GIUSTO DI GIOVANNI, second half of 14th century; dead in 1397. Florentine school; pupil probably of Giovanni da Milano; name in register of Florentine painters in 1387, but afterwards a resident of Padua. A Madonna Enthroned, dated 1363, is at Milan, and a Coronation of the Virgin, dated 1367, in the National Gallery, London. Frescos attributed to him are in the Baptistery, Padua, and an altar-piece in the adjoining chapel; and other frescos in the Luca Belludi Chapel, Padua, and in the Rinuccini Chapel, S. Croce, Florence. He was a feeble continuator of the style of Giotto, whose colouring is bright and well fused, but whose drawing, expression, and choice of motives are dull and clumsy.—C. & C., Italy, ii. 248; Kunstblatt (1838), No. 13; W. & W., i. 484.

MENENDEZ, Don LUIS, born at Naples in 1716, died at Madrid in 1780. Spanish school; history and fruit painter, son and pupil of Francisco Antonio Menendez (a successful miniature painter, 1682–1745); then studied in Rome, and, visiting Naples, was appointed painter in ordinary to King Charles; on his return to Madrid, Ferdinand VI. employed him to illuminate the choir-books of the royal chapel. His favourite subjects were bodegones, in the delineation of which he has rarely been excelled. Works: Holy Family, Madonna, thirty-nine Bodegones and Fruitpieces, Madrid Museum.—Stirling, iii. 1219.

MENESES OSORIO, FRANCISCO, born at Seville about 1630, died there about 1705. Spanish school; pupil of Murillo, his favourite assistant, and one of his best copyists; painted the glory in the Marriage of St. *Catherine*, which cost Murillo his life, and also the four lateral pictures. Some works ascribed to his master were probably executed by him. He was a member of the Academy of Seville from 1666 to 1673, and its Mayordomo in 1668–69. Works: Death of a Hermit, Last Judgment, Cadiz Museum; Virgin appearing to St. Cayetano, Church of La Merced, Cadiz; Institution of Third Order of St. Francis, Seville Museum; Christ in Garden of Olives, Duc de Montpensier, S. Telmo.—Stirling, iii. 1103; Ch. Blanc, École espagnole; Cean Bermudez; Curtis, 331.



MENESTRATUS, painter, 1st century A.D. His pictures were ridiculed in an epigram in the Greek anthology by Lucillius, who says his Phaëthon was only fit for the fire and his Deucalion for the water. Brunn (ii. 310) thinks it doubtful whether bad tragedies rather than pictures are not here referred to.

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MENEZES, Dom LUIS DE MIRANDA-PEREIRA, Visconde de, born at Oporto in 1820. History, genre, and portrait painter, pupil in Rome of Overbeck and Ferd. Cavalleri; attained to great reputation, especially in his native country. Member of Lisbon Academy. Medal in Oporto in 1865. Chamberlain, president of bank of credit, attaché of Portuguese embassy in Rome, knight and commander of several orders. Works: Old Village Musician; Praying Monk; Christ at Emmaus; Old Beggar; Death of Marco Bozzaris; Chestnut Seller; Calabrese Shepherd, Lisbon Academy; Blind Soldier; Young Shepherdess from the Abruzzi; St. Peter of Alcantara; St. Peter the Apostle; Halt before Tavern; Salvator Rosa among the Robbers.—Müller, 364.

MENGELBERG, EGIDIUS, born in Cologne, April 8, 1770, died there, October 26, 1849. Portrait painter, pupil of Düsseldorf Academy; copied the most famous pictures of the Düsseldorf Gallery and painted portraits in Cologne and Coblentz in 1790–1800; lived at Elberfeld in 1800–6, and settled in Cologne in 1821. Works: Portraits of Kleber, Bernadotte, Archbishop Ferdinand August; Portrait of Wallraf, Cologne Museum.—Allgem. d. Biogr., xxi. 347; Merlo, 285.

MENGELBERG, OTTO, born at Düsseldorf in 1817. History and portrait painter, son of Egidius, pupil of Düsseldorf Academy under Karl Sohn and Schadow; visited Munich in 1842, then painted portraits in Cologne until 1847, when he visited Paris, and settled in Düsseldorf in 1848. Works: Death of Moses (1836), Judith (1837), Archangel Michael (1838), Apostle Church, Cologne; Loreley (1839), Emperor Henry IV. (1840), Römer, Frankfort; Ecce Homo (1847); Prodigal Son (1848); Pray First! (1860); Resurrection and Four Evangelists (1862); Disciples at Emmaus (1866); Walk of Jesus to Jerusalem (1876); Peter's Penitence; Melanchthon; Christ at Gethsemane.—Merlo, 185; Meyer, Conv. Lex., xvii. 582; Müller, 364; W. Müller, Düsseldf. K., 40.

MENGS, ANTON RAPHAEL, born at Aussig, Bohemia, May 12, 1728, died in Rome, June 29, 1779. German school; history and portrait painter, son and pupil of Ismael Mengs, a distinguished miniature and enamel painter, who early caused him to study the great masters in Dresden and afterwards in Rome, where the King of Poland, Augustus III., permitted him to continue his studies in 1741–44, and again in 1746–49; he was made court-painter at the age of twenty-three, and removed to Rome in 1751, stopping at Venice for five months. He was an eclectic who, living at a time of extreme degradation in art, excited great admiration by his skill in composition and his knowledge of technical processes, but, as he had little originality or warmth of feeling, his works have not stood the test of time. Cardinal Albani and Pope Clement XIV. employed him to paint for them at Rome, and Charles III. of Spain called him to Madrid in 1761, where as court-painter he received a high salary. His writings on painting and painters contain many refined observations and valuable notices of remarkable pictures. Works: Adoration of the Shepherds, Magdalen, St. Peter, sixteen portraits, Madrid Museum; Clement XIII., Brera Gallery, Milan; do., Bologna Gallery; Portrait of himself, Uffizi, Florence; Christ, Stuttgart Museum; St. Joseph incited to Flight by Angel, Madonna, Annunciation, St. Peter Enthroned, two portraits, Museum, Vienna; Cleopatra and Augustus, St. Erasmus, Czernin Gallery, ib.; Nativity, Liechtenstein Gallery, ib.; do., and St. Christopher carrying the Infant Christ, Head of Christ, do. of Magdalen, Harrach Gallery, ib.; Angel appearing to Joseph,

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Magdalen, Cupid, thirteen portraits, Dresden Gallery; Latona with Diana and Apollo, Bamberg Gallery; Holy Family, Portrait of Ismael Mengs, Berlin Museum; do. of himself, Darmstadt Museum; Adoration of the Shepherds, Carlsruhe Gallery; Capuchin Friar, Portrait of himself, Kunsthalle, Hamburg; do., Ferdinandeum, Innsbruck; do., and Capuchin Monk, Old Pinakothek, Munich; Girls with Cupids (2), Leipsic Museum; Artemisia at the Sculptor's, Moltke Collection, Copenhagen; Annunciation, Coming of the Holy Ghost, Apollo on Parnassus crowning a Poet, St. John the Baptist, Perseus and Andromeda, Judgment of Paris, Portrait of himself, Hermitage, St. Petersburg; Portrait, Brussels Museum; Parnassus, fresco, Villa Albani, Rome; Apotheosis of Trajan, Temple of Fame (frescos on ceiling of dining-hall), Royal Palace, Madrid.—Allgem. d. Biogr., xxi. 349; Azara, Vita di A. R. Mengs (Rome, 1787); Ch. Blanc, École allemande; Cotta's Kunstbl. (1822), 342; Dohme, 1ii.; Gaz. des B. Arts (1860), vii. 217; Goethe, Winckelmann, ii. 105; Illustr. Zeit. (1879), ii. 27; Kugler (Crowe), ii. 556; Pecht, iii. 1; Reber, i. 71; Wurzbach, xvii. 347; Zeitschr. f. b. K., xiv. 33, 72; Bianconi, Elogio storico del Cavaliere R. Mengs; Guibal, Eloge historique de Mengs; Ratti, Epilogo della Vita.

MENGS, ISMAEL, born at Copenhagen in 1690, died at Dresden in 1764. Miniature painter, pupil of Benoît Caffre, then at Lübeck of Johann Harper (of Stockholm, 1688–1746) and of Paul Heinecke; usually painted portraits on enamel, of larger size than was then customary, but executed a few historical subjects. He became court-painter at Dresden, whence he twice accompanied his son Anton Raphael to Rome in the capacity of a severe mentor. He educated his children with so barbarous a discipline as to cause his eldest son to run away. His two daughters, Julia and Theresia Concordia, were also excellent miniature painters. Works: Artist's portrait (in oil, 1741), St. Magdalen, Annunciation (enamels), Dresden Museum; Portrait of a Merchant (in oil), Leipsic Museum.—Nagler, ix. 122.

MENINAS, LAS (Maids of Honour), *Velasquez*, Madrid Museum; canvas, H. 10 ft. 6 in. × 9 ft. Velasquez, in his studio, stands on left before an easel, painting portraits of Philip IV. and Queen Mariana, which are seen reflected in a mirror; the Infanta Margarita Maria, a child, is listening to Doña Isabel de Velasco, and is receiving a glass of water from Doña Maria Agustina Sarmiento; on right, two dwarfs play with a

Las Meninas, Velasquez, Madrid Museum.

dog; Doña Marcella de Ulloa converses with a "guarda damas;" in background, José Nieto enters by a flight of steps. Painted in 1656; valued in 1700 at 10,000 doubloons; injured in fire of 1734, restored by Juan de Miranda. Engraved by P. Audouin; etched by F. Goya; B. Maura; lithographed by C. Nanteuil; J. Martinez; E. C. Cos. The portrait of Velasquez, the most authentic one, etched by St. Raymond in Curtis. Original sketch for picture, with variations, belongs to Walter Ralph Bankes, Kingston Lacy, Dorset, England.—Palomino, liii. 342; Curtis, 13; Madrazo, 603; Réveil, xiv. 971.

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MENIPPUS, *Velasquez*, Madrid Museum; canvas, H. 5 ft. 10 in. × 3 ft. An old man, standing, with tattered garments, holding a cloak to his breast; on the ground, a jar, book, and roll of parchment; behind him, an open folio. Same history as its companion, *Æsop*. Copy by Prévost in École des Beaux Arts, Paris. Engraved by Esquivel; etched by Goya; Laguillermie; Maura.—Gaz. des B. Arts (1880), xx. 181; Gal. Esp.; Curtis, 19; Madrazo, 634.

MENZ, MAX VON, born in Munich in 1824. History painter, pupil of Munich Academy; paints chiefly scenes from Bavarian history and biblical subjects. Works: Duke William V. and Duchess Renata giving Alms, Elector Maximilian I. instructing his Son, Sail of Duke Albrecht V. on Lake Starnberg, Foundation of Primogeniture in Bavaria, National Museum, Munich; Christmas Eve, Ruth and Naomi, Altars of SS. Benno and Corbinian, Frauenkirche, Munich; Charitable Nuns.—Müller, 364.

MENZEL, ADOLF (FRIEDRICH ERDMANN), born at Breslau, Dec. 8, 1815. History and genre painter and illustrator, self-taught, but for a short time in 1833 pupil of Berlin Academy. First known by a series of pen-and-ink drawings, called "Artist's Pilgrimage," followed by a cycle of twelve lithographed scenes from the history of Brandenburg. Having illustrated Kugler's History of Frederic the Great, and the edition de luxe of the king's works, he was led to depict the age of Frederic, and produced a series of pictures of a pronounced realistic style, combining great skill in the treatment of details with fine colouring. His water-colours are equally excellent. Professor since 1856; Member of Berlin, Vienna, and Munich Academies, and of Société belge des Aquarellistes. Great gold medal, Berlin, 1856; 2d class, Paris, 1867; L. of Honour, 1867; Order pour le mérite, 1870; Bavarian Order of St. Michael. Works: Chess Players (1836); Legal Consultation (1837); Court-day (1838); Disturbance (1846); Gustavus Adolphus receiving his Queen (1847); Ride of Frederic the Great (1849); Ball Supper at Sans-Souci (1850); Round Table of Frederic the Great at Sans-Souci (1850), Flute Concert at Sans-Souci (1852), National Gallery, Berlin; Christ in the Temple (1851); thirty-three pictures of Soldiers of Frederic the Great, Uniform Studies of Frederic's Army (1852); Christ driving out Money Changers (1853); Frederic the Great travelling (1854), Ravené Gallery, Berlin; Frederic and General Fouquet in the Park of Sans-Souci, Raczynski Gallery, ib.; Frederic at the Homage in Breslau in 1741 (1855), Breslau Museum; Frederic in Battle of Hochkirch (1856), Royal Palace, Berlin; Meeting of Frederic with Joseph II. at Neisse (1857); Adam and Eve (1857); Blücher and Wellington at Waterloo (1858); Frederic before Battle of Leuthen; Coronation of King William at Königsberg (1861–65), National Gallery, Berlin; Bathing Boys at Kösen (1865); Old Synagogue in Prague, Berlin Street Life at Christmas, New Shipping Canal in Berlin (1866); Assembly at a Ball, Sunday in Garden of Tuileries, Old Man opening Jewelry Box (1867); Tyrolese Peasants at Passion Play in Kufstein, Mission Sermon at Kösen (1868); Street Scene in Paris, Old Elephant in Jardin des Plantes (1869); Intermission (1870); Departure of King William from Berlin, July 31, 1870 (1871), National Gallery, Berlin; Eszterházy Cellar in Vienna, Bismarck and Moltke (1871); Altarpieces in Benedictine Church, Salzburg, and in Parish Church, Innsbruck (1872); Modern *Cyclops* (1875), National Gallery, Berlin; Opportune Moment (1877); Frederic the Great at the Coffin of the Great Elector; Supper at a Ball (1878); Emperor William at Court Ball (1880); Return of Procession

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near Gastein (1881); Piazza d'Erbe in Verona (1884); Morning after Carnival (1885), National Gallery, Berlin.—Academy (1881), i. 441; Allgem. K. C., 206; Andresen, v. 1; Art Journal (1882), 136, 200, 345; Courrier de l'art (1885), 232; Deutsche illustr. Zeitg., ii. 339; Dumas, Ad. Menzel, sa vie et ses œuvres (Paris, 1885); Gartenlaube (1885), 811; Gaz. des B. Arts (1860), v. 179; (1880), xxi. 201; xxii. 105; (1882), xxv. 596, 603; (1884), xxx. 76; (1885), xxxi. 512; xxxii. 129; Illustr. Zeitg. (1881), i. 377; (1882), i. 405; (1885), ii. 578; (1886), i. 37; Jordan (1885), ii. 147; Kunst-Chronik, v. 130, 144; x. 371; xiv. 265; xviii. 89; xix. 445, 601; xx. 399, 511, 582; xxi. 125, 189, 227, 236, 305, 379; Kunst f. Alle, i. 61, 101; Graph. K., i. 60, 92; Leixner, Mod. K., i. 59; Müller, 364; N. fr. Presse, Abendblatt, Feb. 27, 1886; Nord und Süd, ii. 122; xi. 439; Pecht, ii. 305; Reber, iii. 358; Rosenberg, Berl. Malersch., 252; D. Rundschau, ix. 322; xiii. 327; xvii. 298; xx. 461; Land und Meer (1872), Nos. 20 and 21; Westermann's Monatshefte, liii. 461; Zeitschr. f. b. K., i. 25; vi. 22, 171, 177; xi. 1, 32, 41; xvi. 49; xvii. 229; xviii. 135, 403; xix. 17, 319; xx. 269; ix. (Mittheilungen, ii. 51).

MERCADÉ, Don BENITO, born in Barcelona; contemporary. History painter, pupil of Madrid Academy. Medals in 1860, 1862, 1864, 1866. Works: Columbus begging for Bread at Gate of La Rábida Convent; Transportation of Body of St. Francis; Last Moments of Brother Carlos Climaque; Charles V. at San Yuste; St. Theresa; Sisters of Charity; Choir of S. Maria Novella.—La Ilustracion, 1877.

MERCK, JACOBUS FRANSZ VAN DER, born at s'Gravendeel, Holland, died, probably at Leyden, after 1663. Dutch school; portrait painter, who was master of the guild at The Hague before 1636; married there a second time in 1649, and must have worked at Leyden in or before 1657. Works: Captains of the Archers (3, 1657), Leyden Museum; Young Man's Portrait (1640), Berlin Museum; Portrait of a Dutch Scholar (Heinsius? 1642), Oldenburg Gallery.—Meyer, Gem. der köngl. Mus. (1883), 283.

MERCURY AND ARGUS, *Rubens*, Madrid Museum; canvas, H. 5 ft. 10 in. × 9 ft. 9 in. Mercury lulling Argus, the vigilant guard of the cow Io, to sleep with the music of his pipe. Same subject, Dresden Gallery, from Carignan Collection, 5,000 livres.—Madrazo.

By *Velasquez*, Madrid Museum; canvas, H. 4 ft. 2 in. × 8 ft. 1 in. Mercury, sword in hand, is approaching stealthily, on his knees, to kill Argus, who reclines against a rock on right, asleep; behind them, Io in form of a cow. Etched by J. Vallejo; Galvan.—Curtis, 20; Gal. Esp.; Madrazo, 605.

MERCURY TEACHING CUPID. See *Cupid*, Education of.

MERCURY AND THE GRACES, *Tintoretto*, Palazzo Ducale, Venice; canvas. One of the Graces, seated, presents a rose to another kneeling at the right, while placing her other hand on the shoulder of the third, who is seated at the left; Mercury stands at the left. Painted about 1578. Engraved by Agostino Carracci (1589).—Bartsch, xviii. 104; Ridolfi, Marav., ii. 217.

MERCURY AND HERSE, Paolo *Veronese*, Fitzwilliam Museum, Cambridge; canvas; signed. Mercury, with a touch of his caduceus, transforms Aglaurus to stone for attempting to prevent his access to her sister Herse. From Cabinet of Queen Christina of Sweden to the Orleans Collection; valued at £200, sold for 105 guineas.—Waagen, Treasures, ii. 499; iii. 447; Cab. Crozat, ii. Pl. 20.

MERCY, SEVEN WORKS OF, David *Teniers*, younger, Louvre, Paris; copper, H. 1 ft. 11 in. × 2 ft. 6 in.; signed. At left, an old man, richly clad, distributes bread to the poor; behind him, a woman, aided by a servant, gives clothing to four beggars; in front, a page gives drink to a woman, seated, with an infant upon her knees and another child near her; to right, a villager

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invites two pilgrims to enter his house; a cavalier receives at the door of a prison an unfortunate whom he has come to deliver; in a chamber of same building, a doctor and another care for a sick person; and in background, a funeral cortège surrounds an open grave. Engraved by J. P. Le Bas (1747). Replicas, Buda-Pesth Gallery; Steengracht Gallery, Hague; and others.—Filhol, ii. Pl. 104; Villot, Cat. Louvre.

MERCY'S DREAM, Daniel *Huntington*, Corcoran Gallery, Washington; canvas, H. 7 ft. 5 in. × 5 ft. 9 in. Scene from Bunyan's Pilgrim's Progress: "Methought I looked up and saw one coming with wings towards me. So he came directly to me and said, 'Mercy, what aileth thee?' Now, when he had heard me make my complaint, he said, 'Peace be to thee!' He also wiped my eyes with his handkerchief, and clad me in silver and gold. He put a chain about my neck, and ear-rings in my ears, and a beautiful crown upon my head." Painted in 1850; replica owned by Mr. Carey, Philadelphia.

MERIAN, MATTHÄUS, the younger, born at Basle, Switzerland, in 1621, died in Frankfort, Feb. 15, 1687. History and portrait painter, son of the engraver Matthäus the elder (1593–1650); pupil in Frankfort of Joachim von Sandrart, with whom, in 1637, he went to Amsterdam and in 1640 to England, where he took Van Dyck for his model; then visited the Netherlands, Paris, and Rome, where he studied after the old masters, under Sacchi. At the celebration of peace at Nuremberg, in 1650, and at the coronation of Leopold I. at Frankfort, in 1658, he painted the portraits of many notable persons. Works: Artemisia mixing her Husband's Ashes in her Drink, Mr. H. Burkhard, Basle; Martyrdom of St. Lawrence (1652), Bamberg Cathedral; Resurrection, City Library, Basle; Portraits of Electors of Brandenburg, Mentz, the Palatinate, Duke of Zelle, Count Serini, Artist's father, his sister Maria Sibylla (Basle Museum), of himself (Darmstadt Museum), Family Group (1641). By his father are: Sunrise (1639), Basle Museum; View of

Seven Works of Mercy, David Teniers, younger, Louvre, Paris.

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Heidelberg, Schleissheim Gallery; and Landscape with Skippers and Fishermen, Vienna Museum.—Allgem. d. Biogr., xxi. 424.

MERIAN, MARIA SIBYLLA, born at Frankfort, April 2, 1647, died at Amsterdam, Jan. 13, 1717. German school; flower and insect painter, sister of preceding, pupil of her step-father Jacob Marrel (1614–85), and of Abraham Mignon. Having married the painter Johann Andreas Graf (1637–1701) in 1665, she settled at Nuremberg; returned in 1684 to Frankfort, and afterwards moved to Holland, whence she visited the West Indies, painting for two years at Surinam (1699–1701) the native insects and plants. A former work on insect life, and one published as a result of this journey, made her famous. Most of the original paintings for them are in the British Museum, and in the Academy of Sciences at St. Petersburg. In the Vienna Museum is a Basket with Flowers, and in the Basle Museum, Locust and Chafers. Her daughters Johanna (born in 1668) and Dorothea (1678–1745) excelled in the same line; the latter accompanied her to Surinam and aided in the above-named work.—Allgem. d. Biogr., xxi. 425.

MERLE, HUGUES, born at St. Marcellin (Isère), March 1, 1823, died in Paris, March 26, 1881. Genre painter, pupil of L. Cogniet; painted life-size pictures of subjects taken from the life of the poor, carefully drawn but cold in colour and often theatrical in treatment. Medals: 2d class, 1861, 1863; L. of Honour, 1866. Works: Will o' the Wisps (1848); Migration of Shepherds in the Alps (1850); Repose of Holy Family (1859); The Beggar (1861), Luxembourg Museum; Assassination of Henri III., Visit of the Grandparents (1863); Marguerite trying on the Jewels, Poor Mother (1866); Girl of Étretat (1869); Right Road, Crazy Woman (1873); Pernette Spinning, Little Bohemian Girl (1874); Day and Night, Il Bambino (1876); Odette, Charles VI., Charlotte Corday (1878); The Redeemer (1879); Hebe after her Fall, Carmosine (1880). Works in United States: Autumn of Womanhood, Miss C. L. Wolfe, New York; *Lisette* of Beranger, Good Sister, Mrs. Paran Stevens, ib.; Grandmother's Story, Going to Church, Marguerite, R. L. Stuart Collection, ib.; Ferdinand and Miranda, C. P. Huntington, ib.; Inspiration, Maternal Love, W. H. Vanderbilt, ib.; Petite Berceuse (1860), L. Tuckerman, ib.; Grandmother's Story, Samuel Hawk Collection, ib.; Little Jeannette, William Astor, ib.; The Angelus, Jay Gould, ib.; Good Sister, A. Belmont, ib.; Mother and Sister, Robert Hoe, ib.; Moses in the Bulrushes, W. Rockefeller, ib.; Courtship, Maiden in the Forest, Italian, Israel Corse, ib.; Nursing Baby, Frank Work, ib.; Pauvre Folle, J. T. Martin, Brooklyn; Angel's Prayer, C. H. Wolff, Philadelphia; Fisherman's Family in a Storm, Marguerite and Mephistopheles, Mrs. T. A. Scott, ib.; Good Sister, J. Whitney, ib.; La Folle, Mrs. J. G. Fell, ib.; Young Girl of Étretat, Fairman Rogers, ib.; Secret, H. Probasco, Cincinnati; Good Sister, Judge Hoadly, ib.; Contemplation, H. Hurlbut, Cleveland; Right Path, Return from Fields, T. Wigglesworth, Boston; Chasing the Butterfly, H. Kidder, ib.; Maternal Affection, W. Mason, Taunton, Mass.; Scarlet Letter, W. T. Walters, Baltimore; Byzantine Madonna, J. A. Brown, Providence; New Novel, R. C. Taft, ib.; Autumn, W. Richmond, ib.; Poor Mother, Young Mother, J. F. Warren, Hoosac Falls, N. Y. His son and pupil, Georges Merle, is also a genre painter.—Art (1881), xxv. 24; Bellier, ii. 74; Meyer, Gesch., 695.

MERLIN, BEGUILING OF, *Burne-Jones*, private gallery; canvas, H. 6 ft. × 3 ft. 7 in. Illustration of Tennyson's "Vivien," one of the "Idyls of the King." Vivien, standing, with a book in her hand, is repeating the magic words which she has persuaded Merlin to teach her; in background, the old wizard is being gradually transformed under the magic spell.

MERRITT, ANNA LEA, born in Philadelphia; contemporary. Portrait and fig-

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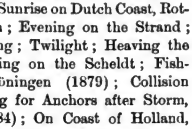
ure painter, pupil of her husband, Henry Merritt, artist and author, in London; travelled four years in Europe and exhibited first at Royal Academy in 1871; also a successful etcher. Studio in London. Works: Catharine, Mrs. Joseph Harrison, Philadelphia; Juliet (1879); War, Ophelia (1880); Little Quakeress, Luna (1881); Taming a Bird, War (1883); Belle Dame sans Merci (1884); Eve (1885); St. Cecilia (1886). Portraits: Mrs. H. G. Marquand (1881); Lord Walter Campbell; James Russell Lowell (1882); Justine and Bayard Cutting (1883); Mrs. F. E. Colman (1884).—Am. Art Rev. (1880), 229.

MERSON, LUC OLIVIER, born in Paris, May 21, 1846. History painter, pupil of Chassevent and Pils. Won the grand prix de Rome in 1869. Paints well-studied and carefully drawn historical pictures in a somewhat eccentric style. Medals: 1869; 1st class, 1873; L. of Honour, 1882. Works: King Edmund the Martyr, Vision of the Cross (1873); Sacrifice to Patriotism (1876); St. Michael (for the Gobelins); Wolf of Agubbio (1878); St. Isidore, Repose in Egypt (1879); St. Francis preaching to the Fishes (1881); two decorative paintings in Palais de Justice, Paris; Angelo pittore, Judgment of Paris (1884); Arrival at Bethlehem (1885); *Repose* in Egypt, S. A. Coale, St. Louis.—Bellier, ii. 76; Claretie, Peintres (1874), 327, 370, 387; Gaz. des B. Arts (1868), xxiv. 19; La Ilustracion (1883), i. 43; D. Rundschau, xx. 475.

MÉRY, ALFRED ÉMILE, born in Paris, April 17, 1824. Landscape and animal painter, pupil of Beaucé. Medals, 1868, 1878. He has invented a new process of painting in water-colours by which all kinds of painting can be executed with a single preparation. Works: Demolished Nest (1865); Bees and Hornets Fighting, Yard Interior (1866); Around a Cherry Tree, Do not tease the Hornets! (1868); In Want of Something Better, Hen and Mice (1869); Bee in the Fields (1870); Force before Right (1872); Exploits of an Ape (1874); Every one for Himself (1877); Intervention (1878); Unity makes Strong, In my Garden (1880); Decorative Panel, A Gourmand (1881); Chain without End, Cats Studies (1882); Surprised in the Bath (1883); Parisian Sparrow (1884); Fallen Sultan (1885); Larks caught in Snares (1886).—Bellier, ii. 76.

MESDAG, HENDRIK WILLEM, born at Gröningen in 1831. Marine painter, pupil of Alma Tadema; lives at The Hague. Medals: Paris, 1870; 3d class, 1878. Works: Fishermen's Boats at Scheveningen (1871); Departure of Life-boat from Scheveningen; Return of Life-boat; Strand near Scheveningen (1874), Amsterdam Museum; Sunrise on Dutch Coast, Rotterdam Museum; Evening on the Strand; Summer Evening; Twilight; Heaving the Anchor; Morning on the Scheldt; Fish-market in Gröningen (1879); Collision (1882); Looking for Anchors after Storm, North Sea (1884); On Coast of Holland, Evening on Strand of Scheveningen (1885); In Danger, Arrived (1886).—Meyer, Conv. Lex., xvii. 583; Müller, 367; Illustr. Zeitg. (1882), i. 407.



MESSINA, ANTONELLO DA. See *Antonello* da Messina.

MESSINESE, IL. See *Avellino*, Giulio.

MESSYS. See *Massys*.

MESTSCHERSKY, ARSENIUS, born at Tver in 1834. Genre and landscape painter, pupil of St. Petersburg Academy, and in Geneva of Calame; won first prize in 1859; member of St. Petersburg Academy in 1861. Works: Winter Party in Finland, Landscapes in Finland.—Dioskuren, 1868.

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MESZÖLY, GÉZA VON, born in Hungary; contemporary. Landscape painter, studied in Munich. Medal, Munich, 1883. Works: Fishermen's Huts on Platten Lake, Pesth Museum; Twilight on Platten Lake, Banks of do., do. with Fowls (1883); Water Carrier on Banks of the Theiss (1885).—Müller, 367.

METELLI (Mitelli), AGOSTINO, born in Bologna, March 16, 1609, died in Madrid, Aug. 2, 1660. Bolognese school; pupil of the Carracci and of Falcetta the architect; became the collaborator of Colonna, and after executing many works with him in Bologna, Rome, and other cities, accompanied him in 1659 to Spain, where he died.—Malvasia, ii. 345; Lanzi, iii. 137; Ch. Blanc, École bolonaise; Siret, 594.

METTENLEITER, JOHANN JAKOB, born at Grosskuchen, Würtemberg, Aug. 9, 1750, died in St. Petersburg in 1825. History and portrait painter, pupil at Schwäbisch Gmünd of Urban, and in Mannheim of Brand, then worked in Speyer; went to Holland, and thence, as a soldier, to the Cape of Good Hope, where he earned by portrait painting enough to buy himself off; returned to Amsterdam; went in 1775 for one year to Italy, and then to Munich, where he copied especially after Mieris and Dou; settled in 1778 at Augsburg, whence he went again to Amsterdam, then to Vienna, and, in 1786, to St. Petersburg. Works: Resurrection (1785), Augsburg Cathedral; two genre scenes with portraits of Obwexer Family; two scenes from Götz von Berlichingen.—Allgem. d. Biogr., xxi. 524.

METRODORUS, Greek painter and philosopher, of Athens, 2d century B.C. Probably identical with writer on architecture of same name. When L. Æmilius Paulus asked the Athenians (168 B.C.) to send him a tutor for his children and a painter to celebrate his triumph, Metrodorus was selected as uniting both qualifications in his own person.—Pliny, xxv. [135].

METSU, GABRIEL, born in Leyden in 1630, died in Amsterdam, buried Oct. 24, 1667. Dutch school; genre and portrait painter, son of and probably first instructed by Jacob Metsu (a Fleming, who had settled in Holland); then pupil of, or at least influenced by, Gerard Dou, and afterwards by Rembrandt; entered the guild of Leyden in 1648, but left his native place in 1650, and settled in Amsterdam, where he married in 1658, and took the freedom of that city in 1659. This distinguished master shows in his style the influence of Terburg and Dou; in refinement of drawing and picturesque composition no painter of small subjects equalled him. In pictures of his earlier period a warm harmony of great clearness predominates; in his later works the tone is cooler, finely balanced, occasionally somewhat spotty in effect. He painted chiefly scenes from the upper classes of society, yet he took pleasure in representing market scenes, huntsmen, cook-maids, and the like. He treated mythological and allegorical subjects exceptionally well. Works: Duet, Music Lesson, Drowsy Landlady, National Gallery, London; Female Fruit Dealer, Gentleman playing Violoncello, Girl drinking Champagne, Portrait of himself, Buckingham Palace, ib.; Woman selling Herrings, Lady caressing Spaniel, Horseman before a House, Bridgewater Gallery, ib.; Sleeping *Huntsman*, Sir Richard Wallace, ib.; Young Girl Drawing, Old Woman Reading, Lord Ashburton, ib.; Dictating the Letter, Gentleman Writing, Lady reading a Letter, Mr. Hope, ib.; Intruder, Mr. Baring, ib.; *Corset* Bleu, Mr. Neeld, ib.; *Corset* Rouge, W. Long, ib.; Dead Hen Suspended, Madrid Museum; Woman taken in Adultery, Vegetable Market of Amsterdam, Lady and Officer, Music Lesson, Reveller, Apple Peeler, Chemist, Portrait of

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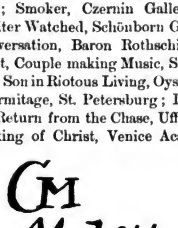
Admiral Tromp, Louvre; Amateur Musicians, Allegory of Justice, Portrait of a Huntsman (1661), Hague Museum; Breakfast, The Old Drinker, Old Woman Meditating, Hunter's Gift, Amsterdam Museum; Portrait of a Priest, Rotterdam Museum; Luncheon, Museum, Brussels; Billet-doux, Aremberg Gallery, ib.; Family of Gelfing, Kitchen Interior, Portrait of his mother, Berlin Museum; Dutch Woman, Brunswick Museum; Tavern Interior (1667), Carlsruhe Gallery; Tuning the Lute, Poultry Vender, Alms, Cassel Gallery; Apple Woman Asleep, Moltke Collection, Copenhagen; Merry at the Inn (1661), Old Poulterer, Female do. (1662), Bargaining for a Hare, three others, Dresden Museum; Physician consulting Book, Gotha Museum; Twelfth Night, Dutch Cook, Old Pinakothek, Munich; Violin-player (1656), Schleissheim Gallery; The Widow's Mite, Schwerin Gallery; Prison Scene, Stockholm Museum; Female Portrait, Stuttgart Museum; Lacemaker, Museum, Vienna; Smoker, Czernin Gallery, ib.; Letter-Writer Watched, Schönborn Gallery, ib.; Conversation, Baron Rothschild, ib.; The Repast, Couple making Music, Sick Lady, Prodigal Son in Riotous Living, Oyster Luncheon, Hermitage, St. Petersburg; Domestic Scene, Return from the Chase, Uffizi, Florence; Taking of Christ, Venice Acad-



emy.—Allgem. d. Biogr., xxi. 519; Dohme, iii.; Bode, Studien, 190, 615; Gower, Figure Painters, 57; Havard, A. & A. holl, ii. 187; Immerzeel, ii. 217; Kramm, iv. 1103; Kugler (Crowe), ii. 396; Riegel, Beiträge, i. 72, 85; ii. 330; Gaz. des B. Arts (1860), v. 18, 147, 366; (1861), ix. 43, 304; x. 181; Wedmore, Masters, 90; Zeitschr. f. b. K., iv. 125; vi. 73; x. 35.

METSYS. See *Massys*.

METZ, CÄSAR, born at Mentz in 1822. Landscape painter, pupil in Frankfort of Heinrich Funk, then studied in Munich, where he settled after having visited Italy in 1852–53. Works: View of Kaisergebirge from Hochgern; Roman Campagna; View on Lake Albano; View of Vierwaldstädt Lake near Brunnen; Lake of Vierwaldstädt with Pilatus Mountain; Starnberg Lake; Frauenchiem Lake.—Müller, 367.

METZ, GUSTAV, born at Brandenburg, Oct. 28, 1817, died in London, Oct. 30, 1853. History and portrait painter; abandoned sculpture for painting, which he studied in Dresden and Rome; went to London in 1853, and died of cholera. Works: Abduction of Count Helfenstein; Death of Rachel; Marriage of Tobias (1846), National Gallery, Berlin; Who does not love Wine, Women, and Song, etc. (1849), Leipsic Museum.—Cotta's Kunstbl. (1848), 185; D. Kunstbl. (1853), 409; Kugler, Kl. Schriften, 3, 571, 670.

METZENER, (WILHELM) ALFRED, born at Niendorf, Lauenburg, Dec. 7, 1833. Landscape painter, pupil in Munich of Richard Zimmermann; moved to Berlin in 1862, visited Rome and Sicily in 1864–66, and settled in Düsseldorf. Medal in Vienna, 1873. Works: Roman Campagna; Monastery near Amalfi; Lago di Tenno; Landscape in South Tyrol; Walchen Lake; Wiesbachorn in Pinzgau; Hercules fighting the Cyclops; Val Tremolo on St. Gothard; Castello di Tenno (1876), National Gallery, Berlin; Franzensfeste in Tyrol, Albulahorn near Bergün (1883); View in Mesocco Valley—Grisons (1884); On the Alp in Eastern Switzerland (Jubilee Exhib., Berlin, 1886). —Jordan, (1885), ii; Kunst-Chronik, xii. 235; Müller, 367.

METZINGER, KILIAN, born at Aschaffenburg, June 19, 1806, died in Munich, March 17, 1869. Landscape painter, pupil

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of Munich Academy. Works: Landscape in Approaching Storm; Moonlight Landscape (1837); Landscape with Ruin of Castle and Torrent.—D. Kunstbl. (1852), 51; Kunst-Chronik, iv. 144; Raczynski, ii. 343; Söltl, 291.

MEULEN, ADAM FRANS VAN DER, born in Brussels, Jan. 11, 1632, died in Paris, Oct. 15, 1690. Flemish school; genre, landscape, and battle painter, pupil of Peeter Snayers. He became court-painter to Louis XIV., was lodged at the Gobelins, had a pension of 6,000 livres, and accompanied the king to Flanders to paint his battles. Member of the Academy of Painting, 1673; counsellor, 1681; first do. 1686. His panoramic views are painted with facility, but, apart from their historical interest, are of no great value. Works: Entry of Louis XIV. into Arras, do. into Dinant, Siege of Maestricht, View of Fontainebleau, and nineteen others, Louvre; Army of Louis XIV. encamped before Tournai, Brussels Museum; Convoy in Mountainous Landscape (1661), Rotterdam Museum; Surrender of City in Lorraine, Basle Museum; Attack of Cavalry, Musée Rath, Geneva; Winter Landscape with Cavalry Skirmish, Aschaffenburg Gallery; Convoy passing through Village (1660), Augsburg Gallery; View of Versailles, Berlin Museum; Entry of Duke of Alva into Brussels, Travelling Train of a Queen of France, Cassel Gallery; Cavalry Skirmish, Darmstadt Museum; Excursion of Louis XIV. to Vincennes, Entry of Louis XIV. into Arras in 1667, Dresden Museum; View of Fontainebleau, Kunsthalle, Hamburg; Taking of Dole in 1668, Siege of Tournay, Louis XIV. receiving an Ambassador, while bombarding Oudenarde, Taking of Lille, Old Pinakothek, Munich; Louis XIV. advancing towards Dinan, Schleissheim Gallery; Group of Horsemen, Cavalry Combat, Schwerin Gallery; Cavalry Skirmish, Museum, Vienna; Theatre on Market Square, Liechtenstein Gallery, ib.; Sea and Cavalry Fight near Shore, Harrach Gallery, ib.; Louis XIV. and Suite near a Dutch Town besieged by him, Skirmishes (2), Hermitage, St. Petersburg; Attack of Cavalry, Madrid Museum; Battle of Treviri, Siege of Chivasso in 1639, Landscape with Travellers and Horses, Horse Market, Turin Gallery; Cavalry Skirmish, Vienna Museum; five pictures, Buckingham Palace, London; Fleet Review at Dunkirk, Lord Scarsdale, Kedleton Hall; Progress of Louis XIV., National Gallery, Edinburgh; Cavalry Combat (2), New York Museum.—Fétis, Les artistes belges à l'étranger, ii, 104.—Immerzeel, ii. 221; Jal, 860; Kugler (Crowe), ii. 340; Michiels, ix. 282; Burger, Musées, ii. 346.

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MEULEMANS, ADRIAAN, born at Dordrecht in 1766, died at Scheveningen in 1834. Portrait and interior painter, pupil of Michiel Versteeg, in whose style he painted scenes by lamp- and candle light. Member of Brussels Academy in 1819. Works: Old Woman reading, Kitchen by Lamp-light (1817), Amsterdam Museum.—Immerzeel, ii. 219; Kramm, iv. 1107.

MEULENER (Meulenaer, Molenaer), PEETER, born in Antwerp, baptized Feb. 18, 1602, died there, buried Nov. 27, 1654. Flemish school; landscape and battle painter, grandson of Cornelis Molenaer, perhaps a pupil of Peeter Snayers; master of the guild in 1631–32. Works: Two war scenes (1644), Madrid Museum; Battle of Duke Christian of Brunswick (1646), Brunswick Gallery; Cavalry Skirmish (1650), Nostitz Gallery, Prague.—Riegel, Beiträge, ii. 110; Van den Branden, 668.

MEUNIER, CONSTANTIN, born at Brussels in 1831. History and genre painter, pupil of Brussels Academy under Navez. Gold medal in Brussels, 1869; medal in

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Vienna, 1873; Order of Leopold. Works: Martyrdom of St. Stephen (1866), Ghent Museum; Pietà; Burial of Trappist Monk, Courtray Museum; Defence of Brabant Peasants in 1797, Brussels Museum; Frescos in St. Joseph's, Louvain; Brazier's Shop (1880); Casting of Steel (1881); Lassitude (1882); Miner's Descent (1885).—Müller, 368.

MEURANT. See *Murant*.

MEURON, ALBERT DE, born at Neuchâtel; contemporary. Landscape and animal painter, son and pupil of Maximilien de Meuron, then in Paris pupil of Gleyre and of the École des Beaux Arts. Gold medal, Berlin, 1857. Works: Chamois Hunters at Early Morn (1853), Dying Husband (1853), Berne Museum; Cows at Drinking Place, Descent of Cattle in Summer (1863); Chamois Hunters, Cows in Pasture (1865); Bergamo Shepherds, Souvenir de Clarens (1866); Negress carrying Fruit and Basket (1866), Berne Museum; David Victor over Goliath, Pasture on Road to the Faulhorn (1858), Col de la Bernina with Herds (1864), Place de Capri (1868), Old Fir Trees in Jura Mountains, Neuchâtel Museum; Allegory of the Jungfrau (1883). —Bellier, ii. 81; D. Kunstbl. (1854), 462; (1856), 364; (1857), 105; Kunst-Chronik, xix. 233.

MEURON, MAXIMILIEN DE, born at Neuchâtel in 1785, died in 1868. Landscape painter of considerable fame in his own country, from which he usually drew his subjects. Works: View in Ancient Rome (Baths of Caracalla), View in Modern Rome (1816), Lake of Wallenstadt (1846), The Great Oak, Bridge of Corchiano, Valley of Naefels, Camp of Valangin in 1831, The Great Eiger seen from the Wegern Alp, Neuchâtel Museum.

MEYER VON BREMEN. See *Meyer*, Johann Georg.

MEYER, DIETHELM, born at Baden, Aargau, Jan. 28, 1840, died in Munich, Oct. 13, 1884. Genre painter, pupil of Paul Deschwanden at Stanz, then of Anschütz at the Munich Academy, and of Cabanel and Breton in Paris; settled in Munich in 1869; spent his summers in his fatherland, where he painted Swiss Alpine life, such as mountain festivals and hunting episodes, which made him popular throughout Germany. Works: Woman returning from Harvest, Woman and Two Children on a Mule, Basle Museum; Young Girl of Simmenthal (1878), Berne Museum.—Academy, Nov. 8, 1884; Tscharner, D. bild. K. in d. Schweiz im Jahre 1884, 57.

MEYER, EDGAR, born in Tyrol; contemporary. Landscape painter, pupil of Düsseldorf Academy. Works: Sixty architectural and landscape views in Italy and Tyrol (1878); San Remo (1883); Schwarzenstein Lake, Innsbruck Museum; Storm Landscape, National Gallery, Berlin; Graveyard in South Tyrol, View in Mola di Gaeta (1884). —Müller, 368; Kunst-Chronik, xix. 184.

MEYER, ERNST, born at Altona, May 11, 1797, died in Rome, Feb. 1, 1861. Genre painter, pupil of Copenhagen Academy, and in Munich of Cornelius; spent some time at Naples and Amalfi, and in 1833 settled in Rome; travelled over nearly the whole of Europe in 1844, and visited Paris and Switzerland in 1848–51. Member of Copenhagen Academy in 1843; Order of Dannebrog. Works: Two scenes from Roman Street Life; Interior of Fisherman's Hut near Naples; House in Tivoli (Villa Rosenstein, near Stuttgart); Lazzaroni Family (1831), National Gallery, Berlin; Public Letter-Writer (1833), Neapolitan Fisherman's Family, Kunsthalle, Hamburg; Old Fisherman looking after the Wind, Boy taken to Monastery by his Parents, The Two Friends, Little Girl by a Spring, Boy presented to Parson (1846), Gallery, Copenhagen; several in Thorwaldsen Museum, ib.; Italian Women singing, Old Franciscan Monk receiving Letter from a Peasant, Harrach Gallery, Vienna.—Allgem. Zeitg. (1861), 58; Cotta's Kunstbl. (1835), 18; (1844), 21; Jordan, 198; Weilbach, 480.

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MEYER, FANNY, born in Bremen, Aug. 28, 1842. Landscape painter, pupil in Bremen of Christian Grabau, then at Carlsruhe Art School of Gude, with whom she visited the Salzkammergut in 1870; travelled through the Bavarian Alps and the Tyrol; has lived in Bremen since 1873. Works: Chiem Lake; Pine Forest; Alpine Pine; Golling Falls; Torrent in High Alps; Fir Trees in Ravine before a Storm (1879).—Müller, 368.

MEYER, FELIX, born at Winterthur, Switzerland, Feb. 6, 1653, died at Castle Wyden, near Husen, in 1713. Landscape painter, pupil at Nuremberg of Franz Ermels; afterwards went to Italy, but at Milan was compelled by sickness to return; travelled extensively in Switzerland; may be considered the head of the Swiss landscape painters. He decorated two rooms in fresco in the Abbey of St. Florian, Austria. Landscapes by him are in the Zürich Gallery and the Vienna Museum.—Füessli, Gesch. der besten K., ii. 212; Nagler, ix. 214.

MEYER, FERDINAND, born at Wismar, Mecklenburg, Jan. 14, 1833. Genre painter, pupil of Gaston Lenthe, and of Dresden Academy, then settled in Munich; spent three years in America. Works: In Quarters, Return Home (1855), Sister as Sick-nurse (1857), Boys kept after School (1862), The Great Prize (1863), Happy Family (1866), Schwerin Gallery.—Schlie, 47.

MEYER, GEORG FRIEDRICH, born at Mannheim in 1735, died at Ermenonville (Oise) in 1809. Genre and landscape painter, pupil of Daniel Hien, then in Paris influenced by Casanova; returned with Duke Christian IV. to Mannheim, whence he visited the banks of the Rhine and Neckar. After his patron's death he returned to Paris, and with J. J. Rousseau lived at the Marquis of Girardin's at Ermenonville. Works: Evening Landscape with Shepherds, Rocky Ravine with attack of Robbers, Carlsruhe Gallery; Meet for Stag-Hunt, two landscapes, Schleissheim Gallery.—Nagler, ix. 217.

MEYER, HENDRICK DE, flourished at Rotterdam about 1645–1660, died before 1690. Dutch school; landscape and marine painter. Works: Surrender of Hulst (1645); Departure of Charles II. from Scheveningen, Amsterdam Museum; Strand of Scheveningen with many Figures, Kunsthalle, Hamburg; River with many Boats, Amalienstift, Dessau; Winter Landscape with Skaters (1669), Schloss, ib.—Zeitschr. f. b. K., vii. 174.

MEYER, JOHANN GEORG, called Meyer von Bremen, born in Bremen, Oct. 28, 1813. Genre painter, pupil of Düsseldorf Academy under Karl Sohn and Schadow; painted at first biblical subjects, then travelled in the Hessian, Bavarian, and Swiss mountain districts, studying types for his genre scenes, which have since become so widely known; repeatedly visited Belgium, and in 1852 moved to Berlin, where he was made professor in 1863. Member of Amsterdam Academy; Order of Leopold; Medal in Philadelphia, 1876. Works: Elijah in Lion's Den; Abraham with Sarah and Hagar at Destruction of Sodom; Death of Moses; Christ bewailing Jerusalem; Anniversary of Hessian Parson (1842); Christmas Eve (1843); Returning Warrior; Blind Man's Buff (1844); Lying-in Room (1845); The Flooded (1846); Penitent Daughter (1852), Bremen Gallery; Little Mother (1854), National Gallery, Berlin; Artists' Studio; Praying Child; Industrious Embroideress; First a Kiss; Girl on Sea-Shore; Welcome (1878); Beggar Children (1879); Little Brother Asleep; Children (4 pictures, 1874). Works in United States: The Grandmother, New York Museum; Letter, Miss C. L. Wolfe, New York; Awaking, Morning Prayer, R. Hoe, ib.; Girl at Fountain, M. Graham, ib.; Preparing for Papa's Birthday, Little Girl, W.

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Rockefeller, ib.; Welcome to Papa, J. J. Astor, ib.; Letter, R. G. Dun, ib.; Little Coquette, Leaving Home, Meditation, Prayer, T. R. Butler, ib.; Watching the Baby, Mother and Baby, Mrs. Paran Stevens, ib.; What has Mother brought? Cornelius Vanderbilt, ib.; Toilet, Little Sister, J. W. Drexel, ib.; Girl Knitting, E. D. Morgan Collection, ib.; Inundation, Listener, Little Knitter, R. L. Stuart, ib.; Convalescent, Girl and Bible, C. P. Huntington, ib.; Brother and Sister, Charles Stewart Smith, ib.; Young Mother (1881), Knoedler & Co., ib.; Little Pleader, Evening Prayer, J. T. Martin, Brooklyn; Reading, D. W. Powers, Rochester; Grandmother's Pet, G. Whitney, Philadelphia; Threading her Needle, Blind Man's Buff, Mrs. T. A. Scott, ib.; Grateful Convalescent, W. B. Bement, ib.; Last Look at Home, Fairman Rogers, ib.; and many others.—D. Kunstbl. (1854), 165; (1855), 298, 461; (1856), 403, 430; (1857), 121; (1858), 287; Jordan, 199; Kunst-Chronik, i. 122; Wolfg. Müller, Düsseldf. K., 262; Rosenberg, Berl. Malersch., 174; Zeitschr. f. b. K., xvi. 5.

MEYER, JOHANN HENDRIK LOUIS, born in Amsterdam in 1809, died at Utrecht, April 3, 1866. Marine painter, pupil of Westenberg and Pieneman; painted landscapes in France in 1827–31; lived at Deventer, Holland, in 1833–39; removed in 1841 to Paris, where after 1842 he exhibited numerous works. Medals: Paris, 1842, 1844, 1855; Angers, 1842; Boulogne, 1844; Brussels, 1851; L. of Honour, Order of Lion, 1847; Order of Leopold, Commander Order of Oaken Crown, 1855; Member of St. Petersburg Academy in 1845. Works: Fishermen on Coast of Normandy, Burning of Ship India (1842); Napoleon landing at Fréjus (1844), Versailles Museum; Sea on English Coast, Fishing Boat in Open Sea (1851); Fishermen at Sunrise on Flemish Coast (1858); Newfoundland Dog; Combat of the Alacrity under Admiral Mackau; Shipwrecked Crew saved by Whalers (1853), Storm on French Coast (1856), Storm in the Channel, Museum, Amsterdam; Two Marines with Vessels, Museum Fodor, ib.; Agitated Sea, Rotterdam Museum; Agitated Sea, Leipsic Museum; Scheveningen in Stormy Weather; Starting out of Lifeboat; Storm on Isle of Jersey; Christ laying the Storm, A. Belmont, New York.—Immerzeel, ii. 224; Kramm, iv. 1110; vii. 109; Gaz. des B. Arts (1860); viii. 91.

MEYER, KLAUS, born at Linden, near Hanover, Nov. 20, 1856. Genre painter, pupil of Nuremberg Art School, then of Munich Academy under Wagner and Löfftz; successfully imitates the old Dutch masters. Great gold medal, Munich, 1883; Berlin, 1884. Works: In Quarters; Convent Scholars; Would-be Politicians; Dutch Interior in 17th Century (1882); In the Beguin Convent (1883); Smoking College (1884); Players at Dice, Smoker (Jubilee Exhib., Berlin, 1886).—Kunst-Chronik, xviii. 369, 578; xix. 183; Meyer, Conv. Lex., xxi. 637; Zeitschr. f. b. K., xviii. 265; xix. 132; xx. 75.

MEYER, OTTO, contemporary. Genre and landscape painter, pupil of Berlin Academy, then studied in Italy, whence he returned in 1848; lives in Berlin. Works: Southern Life before a Tavern; Dialogue; From Shepherd Life; Roman Fruit-Seller.—Cotta's Kunstbl. (1848), 178; D. Kunstbl. (1850), 227; (1853), 198; (1856), 214.

MEYERHEIM, (FRIEDRICH) EDUARD, born in Dantzic, Jan. 7, 1808, died in Berlin, Jan. 18, 1879. Genre painter, first instructed by his father, then pupil of Berlin Academy; took his subjects chiefly from peasant life in the Hartz Mountains and Thuringia. Member of Berlin Academy in 1836, professor in 1855. Medals: 1848, 1850, 1855; Bavarian Order of Michael, 1859; Prussian

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Order of Red Eagle. Works: Altenburgers coming from Church, Altenburgers in the Field (1838); Kid, Playmates (1842); Little Hero (1843); Bedfellows, Boarder (1844); Greeting, Doves, Woman and Child from the Hartz, Expectation (1845); Grandfather's Pet, Mother's Anxiety (1846); Playing Children, Taste a Little Bit! Mother's Grief (1847); Girls from the Hartz, Return from Fields (1849); Hour of Rest, Knitting Lesson (1852); Grandmother and Granddaughter on Sunday Morning (1853), Leipsic Museum; Endangered Breakfast (1853); Altenburg Peasant Boy (1855); Old Man at Home (1859); Little Brother (1860); Reward and Scorn (1861); Before a Cap-Store, Strawberry Girls (1862); Good-for-Nothing (1864); Rabbits, Birthday Basket, Eavesdropper (1865); Kittens, Old Mothers (1866); Girls setting Table (1867); At the House-Door (1869); Bleacher Woman, Turner Girls from the Hartz (1877); Best Shot (1836), Story-Teller at Bleachery (1846), Tid-Bit (1852), National Gallery, Berlin; Woman and two Children in a Landscape (1846), Girl with Dog, Raczynski Gallery, ib.; Rest by Roadside (2, 1847), Domestic Happiness (1847), Going to Church (1850), Morning Hour (1852), Good Morning, Papa! (1855), Ravené Gallery, ib.; Evening in Venice, Schwerin Gallery; Little Strawberry Picker, Stettin Museum.—Allgem. d. Biogr., xxi. 640; Autobiography (Berlin, 1883); Illustr. Zeitg. (1879), i. 120; D. Kunstbl. (1851), 194; (1852), 419; (1855), 50, 463; (1856), 164; (1857), 460; Kunst-Chronik, i. 122; xiii. 244; xiv. 289, 342; Rosenberg, Berl. Malersch., 298; Zeitschr. f. b. K., xvi. 1, 132.

MEYERHEIM, (EDUARD) FRANZ, born in Berlin, Oct. 10, 1838, died at Marburg, April 5, 1880. Genre painter, son of Friedrich Eduard, pupil of Berlin Academy; then studied in Düsseldorf, and from nature among the peasantry in Hesse and Tyrol; visited Belgium, Italy, and Switzerland. Works: Young Page and Retainer (1858); Children with Cat (1859); Maternal Love (1862); Market Day (1863); Lovesick Girl, Young Mother (1866); Hessian Peasant Family (1867–68); Schneewittchen, Dornröschen (1869); Gamblers in Venice; Musical Trio (1875); City Hall Chamber in Goslar; Room in Appenzell; Stove in Appenzell (1877); Country Girl of Marburg, Stettin Museum. — Illustr. Zeitg. (1872), i. 47; (1875), ii. 31; (1880), i. 341; Kunst Chronik, v. 99; vi. 109; xv. 448; Rosenberg, Berl. Malersch., 302.

MEYERHEIM, PAUL (FRIEDRICH), born in Berlin, July 13, 1842. Genre and animal painter, son and pupil of Friedrich Eduard and of Berlin Academy; travelled through Germany, Tyrol, Switzerland, Belgium, and Holland, studied in Paris, and visited London. Member of Berlin Academy (1869), and of Société belge des Aquarellistes. Medals: Berlin, 1866, 1872; Paris, 1867; Munich, 1883. Works: History of Locomotive (7 pictures), Villa Borsig, Berlin; Sheep Shearing; Snake Charmer in Menagerie (1864); Goat Market; Circus Riders before Performance; Feeding the Marmot; Wounded Lion; Banquet of Stork and Fox; Second-hand Bookseller (1869), National Gallery, Berlin; Dutch Orphan Girl, Savoyard Children (1870); Bremen Town Musicians (1871); Court Session of Monkeys; Monkeys after Meal; Exhibition of Savages (1873), Suermondt Museum, Aix-la-Chapelle; Wood-Choppers in the Forest; Cabbage Harvest; Hay Harvest; Little Red Riding Hood and the Wolf; Lion Pair; Charcoal Pile in Bavarian Mountains (1878); Monkey Academy (1879); Portrait of Artist's Father (1877), Dantzic Museum; Charcoal Burner in the

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Mountains (1878), Kunsthalle, Hamburg; Village in Thuringia, Stettin Museum; Portrait of Emperor William (1880), Supreme Court, Leipsic; Lion's Head, Poulterer, Still-Life, Lady of the Manor, Monkeys Scat! (1883); Lioness in Love, Sleep and Death (1885); nine paintings representing Nature's Life in the different Seasons, National Gallery, Berlin.—Illustr. Zeitg. (1878), ii. 107; (1879), i. 10; (1881), ii. 403; (1884), i. 240; Kunst-Chronik, v. 130; xiv. 157; Leixner, Mod. K., i. 63; ii. 23, 121; Müller, 368; Nord und Süd, xvii. 198; Rosenberg, Berl. Malersch., 303; D. Rundschau, xiii. 334; xx. 463; xxi. 149; Zeitschr. f. b. K., v. 123; vi. 109.

MEYERHEIM, WILHELM ALEXANDER, born in Dantzic in 1814, died in Berlin, Jan. 13, 1882. Military, genre, and horse painter, younger brother of Franz Eduard, with whom he followed the same course of study. Works: Three scenes from War in Schleswig in 1848; Winter Amusements.—Cotta's Kunstbl. (1846), 207; D. Kunstbl. (1850), 178; (1854), 160; (1855), 383.

MEYIERING, AALBERT, born at Amsterdam in 1645, died there, July 17, 1714. Dutch school; landscape painter, son and pupil of Frederik Meyiering, a mediocre painter; then spent ten years in France and Italy, and after his return executed many orders for the royal castles; with his friend and travelling companion, Jan Glauber, he decorated Castle Soestdyk for Queen Mary of England, and is said to have lived also in Hamburg. Works: Two Landscapes with Nymphs, etc., Berlin Museum; do., Brunswick Museum; do., Schwerin Gallery; do., Moltke Collection, Copenhagen.—Hamburg K. Lex., 304; Kugler (Crowe), ii. 493.

MEYNIER, CHARLES, born in Paris in 1769, died there in 1832. History painter, pupil of Vincent and of the École des Beaux Arts; won the grand prix de Rome in 1789; member of the Institute (1816) and professor in the École des Beaux Arts. Works: The 76th Regiment recovering its Colours at Innspruck (1808); Entry of the French into Berlin (1811), Versailles Museum; Phocion's Ashes, Phorbas presenting Œdipus to the Queen of Corinth (1814); St. Louis receiving the Communion (1817); St. Vincent de Paul and the Foundlings (1824); Rome giving Justinian's Code to the Earth (ceiling in Louvre); Infant Œdipus presented to Pericles, Louvre.—Larousse; Lejeune, Guide de l'Amateur, i. 396.

MEYNIER, JULES JOSEPH, born in Paris, Nov. 4, 1826. History and genre painter, pupil of Delaroche, Gleyre, and Bridoux. His pictures of religious subjects are superficial in feeling. Medals: 1867; 2d class, 1877. Works: First Christians (1867); The Miller with his Son and Donkey (La Fontaine's fable); Staircase of Tersato (1868); The Visitation, Church of Bourget; Return from Golgotha; Victorious Love; Poussin's Walk; The Bath; You shall be Queen; Chrysantes and Daria (1877); Venus punishing Love (1878); Virgin's Presentiment, Awakening (1879); Angelic Salutation, Christ followed by the Crowd (1880); Acis and Galatea (1881); Charming Woman, Woman playing a Flute (1882); Truth (1884); Mary in Prayer, Women at the Bath (1885); Judgment of Paris (1886).—Bellier, ii. 83.

MEYTENS (Mytens), MARTIN VON, born in Stockholm, Aug. 24, 1696 (1695, ?), died in Vienna, March 23, 1770. German school; portrait painter, son and pupil of Peter Martin Mytens, who was a grandson of Daniel Mytens, the elder, and called to Stockholm as court-painter to the King of Sweden. Martin went early to Holland, and in 1714, in the suite of George I., to England, thence in 1717 to Paris, where he painted Louis XV. and Peter the Great; visited the courts of Germany, spent some years in Italy, especially in Turin, Florence, and Rome (from 1724), and in 1726 went to Vienna, where in 1732 he became court-painter, and in 1759 director of the Academy. Works: Portraits of Emperor Charles VI. and Empress Maria Theresa, Francis I., Stephen, King Frederic I., Duke Charles Alexander of Lorraine, Joseph II.; Five family groups,

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Palace of Schönbrunn, near Vienna; Family of Charles VI. (1730), Laxenburg Palace; Artist's portrait, Vienna Museum; do., Uffizi, Florence; Old Man's Portrait, Dresden

St. Michael, Raphael, Louvre.

Museum. — Allgem. d. Biogr., xxi. 662; Wurzbach, xviii. 193.

MICHAEL, MAX, born in Hamburg, March 23, 1823. Genre painter, pupil of Dresden Academy, then in Paris of H. Lehman and Couture; went to Italy about 1850, and with short interruptions lived in Rome until 1870. Professor at Berlin Academy since 1875. Paints almost exclusively scenes from Italian country and convent life. Works: Country Girl Writing (1866), Ravené Gallery, Berlin; Genre Scene (1855), Girls' School in Sabine Mountains (1874), Kunsthalle, Hamburg; Neapolitan Fishermen; Pietro da Cortona painting an Altarpiece (1876); Elementary Studies; Peasant Family (1879); Monks in the Choir; Job and his Friends (1880); Forest Idyl (1881).—Müller, 369; Illustr. Zeitg. (1882), ii. 419; Kunst-Chronik, xii. 102; Rosenberg, Berl. Malersch., 212; Zeitschr. f. b. K., xvi. 143.

MICHAEL, ST., *Raphael*, Louvre; wood, transferred to canvas, H. 6 ft. 10 in. × 3 ft. 5 in.; signed, dated 1518. St. Michael, having descended from heaven, has his foot on Satan, and raises his lance with both hands to strike him; red and bluish flames shoot up from the crevices of the earth; background, a rugged landscape. Painted in Rome for Lorenzo de' Medici, who wished to present it to Francis I. to gain his support in his pretensions to the Duchy of Urbino. Restored by Primaticcio in 1530; again restored in 1685; transferred to canvas in 1753, and anew in 1776 and 1800. Engraved by N. Beatrizet; Testelin; G. Rousselet; N. de Larmessin; F. Chereau; L. Surugue; A. Tardieu; Godefroy; H. G. Chatillon. Old copies numerous.—Vasari, ed. Mil., iv. 365, 389; Passavant, ii. 254; Villot, Louvre; Cab. Crozat, i. Pl. 4; Mu-

St. Michael, Raphael, Louvre.

sée français, i.; Filhol, iv. Pl. 235; Landon, Musée, ii. Pl. 49.

By *Raphael*, Louvre; wood, H. 12 in. × 10 in.; called the Little St. Michael. St.

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Michael, in golden armour and winged, treads on the neck of the Evil One, and raises his sword to strike; background, sinners tormented by serpents, and others passing before a burning city, whose glare and smoke fill the heavens. (Inferno, vii. 23, 24.) Painted in Perugia in 1504–5 (?). Belonged to Cardinal Mazarin; bought of his heirs for Louis XIV. Engraved by Agos. Veneziano; Cl. Duflos.—C. & C., Raphael, i. 204; Passavant, ii. 23; Müntz, 112; Cab. Crozat, i. Pl. 15; Landon, Musée, iv. Pl. 27.

MICHALLON, ACHILLE ETNA, born in Paris, Oct. 22, 1796, died there, Sept. 24, 1822. Landscape painter, son of the sculptor Claude Michallon, pupil of David, Valenciennes, Bertin, and Dunouy; won the grand prix in 1817, and a 2d class medal in 1812, when only sixteen; studied four years in Rome, and had scarcely returned when his promising career was cut short by death. Works: View of Saint-Cloud (1812); Sunset (1814); Sunrise (1817); Death of Roland, Lake of Nemi (1819); The Wetterhorn and Scheidegg Pass (1822); Landscape (1822), Louvre, Paris; Philoctetes Wounded in Isle of Lemnos (1822), Montpellier Museum; Œdipus and Antigone, View near Naples (Posthumous Exhibition, 1824).—Bellier, ii. 85; Ch. Blanc, École française, iii.

MICHAU. THEOBALD, born at Tournay in 1676, died in Antwerp, buried Oct. 27, 1765. Flemish school; landscape and figure painter, pupil in 1686 of Lucas Achtschellincx in Brussels, where he became master of the guild in 1698; entered the guild of Antwerp in 1710. Successfully imitated Peeter Bout; also took Teniers for his model. Works: Two River Landscapes, Madrid Museum; Landscape with Figures, Rotterdam Museum; Landscape with Cows and Sheep, Aschaffenburg Gallery; River Landscapes with Figures (4), Cattle Market, Village Kirmess, Augsburg Gallery; Landscape with Market, Brunswick Museum; Flemish Landscapes (2), Carlsruhe Gallery; Landscape, Cattle Market in a Village, Schleissheim Gallery; Winter Landscape with Skaters, Village Fair, Vienna Museum; Landscape, Bergamo Gallery; do., Caen Museum; do. (3), and Coast Views with Fishmonger (2), Cardplayers before Inn, Nantes Museum.—Ch. Blanc, École flamande; Kugler (Crowe), ii. 537; Michiels, x. 507; Riegel, Beiträge, ii. 137; Van den Branden, 1197.

MICHEL, CHARLES HENRI, born at Fins (Somme), Jan. 15, 1817. History and portrait painter, pupil of Duhautty, and of the École des Beaux Arts. Medals: 3d class, 1861; medal, 1865, 1867. Works: Crucifixion (1859); Inner Conversion (1861); Christ the Source of Life (1865), Amiens Museum; Holy Communion (1866), Luxembourg Museum; Exiled of the Celestial Home (1868); Conversion of St. Augustine (1870); Christ and the Children (1875); Christ on the Cross (1876); Meditation on Death (1877); Patience, Humility (1878); Christ the Source of Life (1879); Glorification (1880); Temptation (1881); Entombment (1882); Humiliation of Christ (1883). —Bellier, ii. 87.

MICHEL, ERNEST BARTHÉLEMY, born at Montpellier, July 30, 1833. Genre painter. pupil of Picot and Cabanel; won the grand prix de Rome in 1860. A skilful young artist of great promise. Studio in Montpellier. Medal, 1870; L. of Honour, 1880. Works: Argus put to Sleep by Mercury (1865), Montpellier Museum; Daphne (1870), Angers Museum; La Pescivendola (1873); Decameron (1874); Fortune and Child, Young Girl in the Fields, Roman Peasants on the Steps of a Convent (1875); Lisa the Bohemian, The Doves (1876); St. Martin's Charity (St. Nicolas des Champs, Paris), Daphne (1878); Glorification (1880); Temptation (1881); Christ in the Tomb

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(1882); Happy Mother (1883); Piano in the Country (1884).—Bellier, ii. 87.

MICHEL, FRANÇOIS ÉMILE, born at Metz; contemporary. Landscape painter, pupil of Maréchal and Migette. Medal, 1868. Works: Banks of the Orne (1853), Nantes Museum; Olive Harvest (1861), Hunt on the Cliff (1868), Metz Museum; Summer Night (1872), Nancy Museum; Autumn Sowing (1873), formerly in Luxembourg Museum; First Shoots, December (1881); Bois de Meudon in November, View in the Vosges (1883); Pool of Breuil-Lorraine, Summer Night (1884); Downs near Haarlem, Environs of Brederode (1885).—Bellier, ii. 87.

MICHEL-LÉVY, HENRI, contemporary. Genre and portrait painter, pupil of Barrias and Vollon. Medal, 3d class, 1881. Works: Regatta, Reverie (1879); Flower Girl (1880); Nurse (1881); Ceres (1882); Violoncello Player, Public Sale (1884); Train of Versailles (1885).

MICHELANGELO DELLE BAMBOCCIATE. See *Cerquozzi.*

MICHELANGELO DELLE BATTAGLIE. See *Cerquozzi.*

MICHELANGELO DI LODOVICO BUONARROTI SIMONE, born at the Castle of Caprese in Casentino, March 6, 1475, died in Rome, Feb. 18, 1564. Florentine school; became the pupil of Domenico Ghirlandajo, April 1, 1488, and also studied at the Academy in the Gardens of St. Mark, where he attracted the notice of its founder, Lorenzo de' Medici, who gave him a home at the Medici Palace until his death (April 8, 1492). By the advice of Politian he selected the Battle between Hercules and the Centaurs as the subject of his first bas relief, preserved in the Casa Buonarroti. After the death of his patron, he for a time returned to his father's house and devoted himself to anatomical studies, but feeling bound by ties of gratitude to the Medici, he accepted the invitation of Piero de' Medici, and resided in his palace until 1494. His departure for Venice, shortly before Piero's expulsion, closes the first period in his life, during which he probably painted a Deposition from the Cross, which has been attributed to Luca Signorelli and to Baccio Bandinelli, and a very fine unfinished *Madonna* with Angels, National Gallery, London. In the autumn of 1494 Michelangelo came from Venice to Bologna, where he spent a year in the house of Gian Francesco Aldrovandi, working little, and impatient to return to Florence. Having sculptured an angel for the altar shrine of St. Dominick, he returned to his native city before July 15, 1495. As this notice of Michelangelo relates only to his work as a painter, his sculpture is only casually referred to. Early in 1496 he went to Rome and remained there four years, during which time he sculptured the famous Pietà at St. Peter's. At Florence, before 1504, he painted for Angelo Doni a *Holy* Family, now in the Tribune of the Uffizi, one of the least interesting of all celebrated pictures. In October of the same year he began a cartoon of Soldiers summoned to Battle while bathing in the Arno near Pisa, intended for a fresco which was to have been painted in the Great Hall of the Palazzo Vecchio. It was finished in Aug., 1505 or 1506, and hung in the hall side by side with the rival work of Leonardo da Vinci, admired by all and studied by young artists until its intentional or accidental destruction during a popular tumult about 1512, though there are reasons for thinking that it survived a few years longer. In 1505 Michelangelo entered the service of Pope Julius II., and from early in that year until May, 1506, when he spent three months at Florence, he was either employed at Rome in designing the Pope's monument or at Carrara in superintending the extraction and shipment of marbles to be used in its

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construction. In May, 1506, after a quarrel with Julius, Michelangelo fled from Rome to Florence. A reconciliation was effected between them in August, at Bologna, where the artist remained, to cast the Pope's statue in bronze, until March, 1508, when he was again at Florence for a short time, until his forced return to Rome to paint the ceiling of the Sistine Chapel. This greatest of his works was begun in May, 1508, and the first unsatisfactory experiment of painting with Granacci, and other assistants, in September of that year. Their work having been destroyed, the great artist grappled with his herculean task single-handed. On All Saints' Day, 1509, when the ceiling had been half completed, the chapel was thrown open to the public. Satisfied with the effect, Pope Julius then allowed the scaffolding to be replaced and Michelangelo to resume his labours, which he probably completed in 1512, although the chapel was not reopened until after March, 1513, when the Pope died. The vaulted ceiling is divided into compartments containing scenes from the Book of Genesis. Sublime figures of Sibyls and Prophets are painted in the pendentives, and subjects taken from the Old Testament in the lunettes. All these are bound together by a simulated architectural framework, vivified by figures representing the genii of architecture. The theme of the artist is man and his redemption; the actors in the great drama are Adam and his progeny; the assisting chorus, those sublime figures of Sibyls and Prophets in which Michelangelo displays his unrivalled powers of conception, imagination, design, and drawing. Could we also add to these power as a colourist, we should call him the greatest of painters; but this we cannot do, because colour was to him an, in itself, unimportant means for the representation of form, upon which his essentially plastic genius concentrated itself. In the Holy Family, at the Uffizi, his one certainly authentic oil picture, the colour is cold and inharmonious, while in his frescos it is of secondary importance. Before the death of Pope Clement VII. (1534) Michelangelo had made designs for the fresco of the *Last* Judgment, in the Sistine Chapel, and in September of that year it was begun, at the bidding of Paul III., and finished in 1541. While the Last Judgment shows no sign of diminished power, the frescos of the Conversion of St. Paul, and the Crucifixion of St. Peter, in the Pauline Chapel (about 1550), exhibit a marked decline. When Leo X. succeeded, in 1513, he appointed Michelangelo architect of the projected, but never built, façade of San Lorenzo, and caused him to waste three years in marble-buying and road-building at Carrara and Seravezza. In 1519 he was ordered by Leo to build the Chapel of the Medici, begun in 1520, to sculpture for it tombs of the famous members of the family, partially completed in 1525–29, and to construct the library of San Lorenzo, undertaken in 1523, when this Pope was succeeded by Clement VII. Six years later he besieged Florence to restore the Medici, and Michelangelo as commissioner-general conducted the defence. In this capacity he went to Ferrara to study the fortifications, and was commissioned by the duke to paint a *Leda*, supposed to be the picture in tempera in the National Gallery (unexhibited), London. This is the only other picture by him, besides those already mentioned, in existence, for the Three Fates, Pitti Gallery, Florence, belongs to his school. After Aug. 12, 1530, when Florence was betrayed to the Imperial forces, Michelangelo resumed his work at the Medici Chapel, and carried it on until 1534, when he began to paint the Last Judgment, in the Sistine Chapel. Before this time he had finished the statue of Moses for the tomb of Julius II., finally completed, on a very reduced scale, in 1545 for the Church of S. Pietro in Vincula. In 1546 Michelangelo succeeded Antonio di Sangallo as head architect of St. Peter's, confirmed by papal brief, Jan. 1, 1547. In February of that year he sustained a severe affliction in the death of Vittoria Colonna, who had long been the pre-

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siding deity of his life, and to whom he addressed so many of his finest sonnets. In Dec., 1555, he lost Urbino, his faithful servant more than twenty-five years. The Grand Duke of Tuscany tried to induce Michelangelo to leave Rome for Florence, but in vain, for he feared that if he did so the great cupola of St. Peter's might never be finished as he had designed; and, with the exception of a few months spent at Loreto and in the mountains near Spoleto, he did not again absent himself from the city. After his death his body was secretly taken to Florence, where splendid obsequies were celebrated in the Church of S. Croce in March, 1564.—Black, M. A. Buonarotti (London, 1875); Aurelio Gotti, Vita di (1875); Springer, Raphael and Michelangelo (1878); Heath Wilson, Life and Works (1876); Hagen, Acht Jahre aus dem Leben M.'s (Berlin, 1869); Harford, Life of (1857); Burckhardt, 641; Vasari, ed. Le Mon., xii. 157; Quatremére, Histoire de (1835); Clement, Michel Ange (1861), 47; Fagan, M. in the British Museum; C. C. Perkins, Raphael and Michelangelo (1878); Eastlake, Five Great Painters (London, 1882); Grimm, Zehn Essays, 7; Lübke, Gesch. ital. Mal., ii. 82; W. & W., ii. 575; Zeitschr. f. b. K., i. 223; iv. 329; x. 168; xi. 26, 56, 94, 117; xii. 107, 129; Bibliography of 300 titles in Gaz. des B. Arts (1876), xiii.; L. Passerini, La Bibliografia di (1875).

MICHELANGELO DA LUCCA. See *Anselmi*, Michelangelo.

MICHELANGELO RIFORMATO. See *Tibaldi*, Pellegrino.

MICHELANGELO DA SIENA. See *Anselmi*, Michelangelo.

MICHELE DA VERONA, died May 15, 1525. Venetian school; one of his earliest known works, the Crucifixion, in S. Stefano, Milan, dated 1500, is in many respects a copy of Jacopo Bellini. As he repeated the same subject on a vast scale in S. M. in Vanzo, Padua (dated 1505), it is likely that he had some share in the series which adorns the school (Scuola) of the Santo. He was again in Verona in 1509, as in that year he finished the Eternal with Angels, (dated 1508) in S. Chiara. The full measure of his ability is given in an altarpiece of 1523, a Madonna Enthroned, in the Church of Villa di Villa, near Este, where he displays a not unpleasant mixture of Morone, Cima, and Buonconsiglio. Other works are Pentecost, Miniscalchi, Verona; Crucifixion (1505), Seminario vescovile, Padua.—C. & C., N. Italy, i. 506; Bernasconi, 283.

MICHELINO DA MILANO, 15th century (flourished in 1402–12). Lombard school; celebrated for painting animals; decorated parts of Casa Borromeo, Milan, with frescos, which show that he had some ability in rendering form and in treating colour. Possibly identical with Michelino da Besozzo or de' Molinari, recorded in 1404 as a glass painter in the Duomo, Milan.—C. & C., Italy, ii. 257; Burckhardt, 521.

MICHELIS, ALEXANDER, born at Münster, Dec. 25, 1823, died at Weimar, Jan. 23, 1868. Landscape painter, pupil of Düsseldorf Academy under Schirmer; became professor at the Weimar Art School in 1863, founded an etching club, and devoted himself to art history. Works: Westphalian Landscape (1845); Wood-Path with Cows; Hungarian Horses at Sunrise; Heath View, Prague Gallery; Battlefield in Approaching Storm; Elves' Dance; Destroyed Earthwork; Primeval Forest (1857); Wood Interior, Stettin Museum.—Allgem. d. Biogr., xxi. 693; Andresen, v. 259; Blanckarts, 8; Dioskuren (1868), 49; Kunst-Chronik, iii. 90; Wolfg. Müller, Düsseldf. K., 359; Zeitschr. f. b. K., ii. 86.

MICHETTI, FRANCESCO PAOLO, born at Chieti about 1852. Genre painter, pupil in Naples of Eduardo Dalbono, then studied in Paris. Lives at Francavilla a Mare, near Chieti. Works: Procession of Corpus Domini at Chieti; Spring and Love, The Kiss (1878); Shepherdesses in the Abruzzi; Health of the Bride; Return from Fountain; Child in the Woods; Driving the Flock; Olive Gatherers; Through the

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Fields; Gathering the Flock; Peasant Girl; Misty Morning—Rome; Children at Fountain; In the Fields, Devotees at Shrine of S. Pantaleone (1883); The Vow, National Gallery, Rome.—Müller, 370; Zeitschr. f. b. K., xiv. 54.

MICHIELI, ANDREA. See *Andrea* Michieli.

MICHOLD, EDMUND, born in Cologne in 1818. Genre painter, studied in Cologne and Munich, afterwards lived alternately in Düsseldorf and Cologne. Works: Tyrolese Family; Musical Shoemaker; Cobbler training Bird; Uncautious Tailor.

MICON, painter and brass caster of Athens, son of Phanochus and fellow-worker at Athens of *Polygnotus*, 5th century B.C. Said by Pliny (xxxiii. 56 [160]; xxxv. 25 [42]) to have been the first, with Polygnotus, to use yellow ochre (sil) and black made from burned grape-husks. Noted for his skill in painting horses. Among his works were the Battle of Theseus, and the Athenians with the Amazons, in the Pœcile at Athens; the same subject, on one of the walls of the Theseum, and the Fight between the Centaurs and the Lapiths, on another wall of the same building; and the Argonautic Expedition, in the Temple of the Dioscuri.—Paus, i. 18, 1; Brunn, i. 274.

MICON, painter, called the younger by Pliny (xxxv. 35 [147]). He was the father of *Timarete*.—Brunn, ii. 300.

MIEL (Meel), JAN, called Bieke, Jamieli, and Giovanni delle Vite, born near Antwerp or in Brussels (?) in 1599, died in Turin in 1664. Flemish school; history, genre, and landscape painter, said to be a pupil of Geeraard Zegers; afterwards studied under Andrea Sacchi at Rome, then gave up historical style and painted genre after the manner of Pieter van Laar; called to Turin in 1658, as painter to the Duke of Savoy; member of the Academy of S. Luca in 1648. His hunting-pieces are much esteemed; figures true to nature and drawn with much spirit. Works: Mendicant, Neapolitan Barber, Military Halt, Travellers Dining, and others, Louvre; Travellers before Italian Inn, Rotterdam Museum; Herdsman with Goats, do. with Cattle, Dresden Gallery; See Harbour, Vienna Museum; Skirmish near a Castle, Musée Rath, Geneva; Prodigal Son tending Swine, Kunsthalle, Hamburg; Venus with Bacchus and Ceres (1645), Moltke Collection, Copenhagen; Mountebank, Peasants Dancing, Halt of Hunting Party, four others, Hermitage, St. Petersburg; Feeding of the Poor in Capuchin Monastery, Scene in Courtyard of Italian House, Schleissheim Gallery; Dead Donkey, Stettin Museum; Shepherd Boy and Dog, Czernin Gallery, Vienna; Rustic Scene, Bergamo Gallery; Landscape with Figures and Animals, Peasant Family Resting, Herdsman and Ox, Two Shepherds with Cow and Goats (?), Artist's Portrait, Uffizi, Florence; Incident of Stag-Hunt, The Meet, Interior of Sculptor's Studio, Portrait of Marie de Bourbon Soissons, Turin Gallery; Huntsmen Resting, Historical Society, New York; Ten pictures in Madrid Museum; Seaport with Figures, National Gallery, Edinburgh.—Allgem. d. Biogr., xxi. 712; Immerzeel, ii. 225; Kugler (Crowe), ii. 331; Kramm, iv. 1118; Ch. Blanc, École flamande; Fétis. Artistes belges à l'étranger, i. 315; Michiels, x. 296; Rooses (Reber), 408.

MIELICH (Müelich), HANS, born at Munich in 1516, died there in 1573. German school; history, portrait, and miniature painter, perhaps pupil of Sigmund Schnitzer (court-painter in Munich about 1514–36), and influenced by Altdorfer; appears as a master as early as 1546, and afterwards became court-painter to Duke Albrecht V. of Bavaria. Seems to have visited Italy, to judge from an existing copy of Michelangelo's Last Judgment; excelled in min-

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iature, of which the most remarkable are those in the compositions of Orlando di Lasso and Ciprian de Rore, in the Court and State Library at Munich. Other works: Altarpiece with Scenes in Life of Christ and Mary (1572), Frauenkirche, Ingolstadt; Christ on Mount of Olives, and Entombment, Last Judgment (copy after Michelangelo), Frauenkirche, Munich; Male Portrait (1540), Female do. (1542), Old Pinakothek, ib.; Portrait of himself, National Museum, ib.; Male do. (1540), Museum, Vienna; do. (1543), Liechtenstein Gallery, ib.; Duke Albrecht V. the Magnanimous (1545), Philip the Warlike (?), Schleissheim Gallery.—Nagler, ix. 260; Sighart, 707; D. Kunstbl. (1853), 413; Kunst-Chronik, xx. 715; Zimmermann, Hans Müelich und Herzog Albrecht V. von Bayern (Munich, 1885).

MIEREVELT, MICHIEL JANSZEN VAN, born at Delft, May 1, 1567, died there, July 27, 1641. Dutch school; portrait painter, pupil of Willem Willemsz and of Augustyn, then at Utrecht of Blockland; entered the guild of The Hague in 1625; painted also mythological subjects. Charles I. invited him to England to paint his portrait. Archduke Albrecht gave him a pension. Works: Portraits of William of Orange (2), Princes Philip William and Maurice (1617) of Nassau, Louise de Coligny and two other Princes of House of Orange, Hague Museum; William of Orange, Princes Philip William, Maurice, and Frederick Henry of Orange, Johan van Oldenbarnevelt, Jacob Cats (2, 1634, 1639), Elector Palatine Frederick V., Captain Smeltzing, Amsterdam Museum; Female Portrait (1634), Haarlem Museum; Prince Maurice, Johan van Oldenbarnevelt (1617), Lady's Portrait (1630), Rotterdam Museum; Count and Countess of Nassau, Male Portrait (1627), Female do. (1629), Brunswick Museum; Merry Company in Open Air, Portrait of Johan van Oldenbarnevelt (1617), Gotha Museum; Portraits of Elector Palatine Frederick V. and his Consort Elizabeth Stuart (1626), Hanover Gallery; Portrait of the Engraver Delff (1638), two others, Schwerin Gallery; Portraits in the Louvre, Paris (3, two dated 1617, 1634), in Museums of Le Puy (2), Lyons (2, 1625, 1631), Berne, Geneva, Berlin (2, 1624, 1632), Darmstadt (3, one dated 1630), Dresden (6), Madrid, Naples, New York, Nuremberg, Stuttgart (2), Vienna; Galleries of Aschaffenburg, Carlsruhe (1626), Christiania, Copenhagen (5, four dated 1621, 1635, 1638), Oldenburg (2, one dated 1641), Old Pinakothek, Munich (2, one dated 1635), Hermitage, St. Petersburg (4), Czernin and Liechtenstein (1608) Galleries, Vienna; Academy, Venice; Uffizi, Florence; several

in Town Hall, Delft.—Allgem. d. Biogr., xxi. 713; Ch. Blanc, École hollandaise; Descamps, i. 256; Gaz. des B. Arts (1878), xvii. 78, 265; Havard, A. & A. holl., i. 11; Immerzeel, ii. 225; Kramm, iv. 1120; Kugler (Crowe), i. 256; Kunst-Chronik, xxi. 114; Nagler, Mon., iii. 1077; Riegel, Beiträge, i. 124; ii. 193; De Stuers, 78.

MIEREVELT, PIETER VAN, born in Delft, Oct. 5, 1595, died there, Jan. 11, 1623. Dutch school; portrait painter, son and pupil of Michiel van Mierevelt, whom he successfully imitated. Works: Three Portraits, Dresden Gallery; Husband and Wife (1622), Copenhagen Gallery; Family Group, Brunswick Gallery; Lecture on Anatomy (1617), Hospital, Delft.—Kugler

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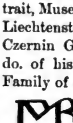
(Crowe), ii. 256; Kramm, iv. 1123; Havard, A. & A. holl., i. 34; Riegel, Beiträge, i. 146; ii. 215; Zeitschr. f. b. K., viii. 16.

MIERIS, FRANS VAN, the elder, born in Leyden, April 16, 1635, died there, March 12, 1681. Dutch school; genre painter, son of Jan van Mieris, goldsmith; pupil of Abraham Torenvliet, then of Gerard Dou, who called him the prince of his scholars, and of Adriaen van den Tempel. His preference for subjects from the life of the upper classes shows the influence of Metsu; and a certain humour in some of his works, that of his friend Jan Steen. Minuteness of execution is carried to the highest point in his pictures, his colouring is as clear and delicate as it is deep and rich, and in the art of painting velvet, satin, and other rich stuffs he is unsurpassed. Works: Lady in Crimson Jacket, National Gallery, London; Portrait of himself, Bridgewater Gallery, ib.; Making out the Reckoning, Mr. Hope, ib.; Woman reading Music, Mr. Baring, ib.; Pedestrian with a Flask, Mr. Holford, ib.; Portraits of himself and of Frank Wouters, Mr. Heusch, ib.; Lady at her Toilet, Two Ladies drinking Tea, Interior of a Household, Male Portrait, Louvre; Artist and his Wife, Boy blowing Soap-Bubbles (1663), Portraits of Florentius Schuijl (1666) and of Mieris and his wife, Hague Museum; Lady writing Letter (1680), Lady playing Guitar, Frailty, Jacob's Dream, Escaped Bird (1676), Amsterdam Museum; Rembrandt's Mother, Brunswick Gallery; Boy giving Water to his Bird (1665), Male Portrait, Carlsruhe Gallery; Sent on an Errand, Officer with Bumper, Portraits (3, one dated 1662), Gallery, Copenhagen; Drinking the Health, Reading before Schoolmaster, Male Portrait (1665), Moltke Collection, ib.; Young Peasant Woman drawing Water, Girl and Boy with Basket and Pitcher, Woman peeling Apple for Child, Gotha Museum; Man Drinking (1664), Leipsic Museum; Oyster Breakfast (1661), Soldier in Armor, Lady with Lap-dog, Lady fainting and Physician (1662), Lady feeding Parrot, Lute-player (1663), Conversation (1666), Portrait of the Artist, do. of his Wife (1667), Boys with Drum and Fife (1670), Trumpeter (1672), four others, Old Pinakothek, Munich; Portraits of the Artist and his Wife, Lady at the Piano (1658), Candaules and Gyges, Schwerin Gallery; Tinker Girl listening to an Old Woman (1671), Old Man holding a Pitcher, Young Woman with Dog, Old Woman with Flower-Pot, Young Soldier Smoking, Old Scholar at a Bow Window, Man in Cuirass leaning on his Sword, Girl feeding Parrot, Cloth-Dealer, The Artist and Wife in his Studio, Another Studio Scene, Magdalen (1674), Lute-player (1675), Allegory of Poetry, Dresden Gallery; Young Lady before Mirror, Portrait of Young Man, Berlin Museum; The Toilet, Oyster Repast, The Artist and Wife, Female Portrait, two others, Hermitage, St. Petersburg; Feeling the Pulse (1651), Scene in a Shop (1660), Male Portrait, Museum, Vienna; Lady Harpist (1668), Liechtenstein Gallery, ib.; Female Portrait, Czernin Gallery, ib.; Portrait of himself, do. of his Son Jan, Old Couple at Table, Family of the Artist (1675), The Charletan, The Sleeper, Old Man offering Money to Young Woman, Uffizi, Florence; The Good Mother, Guitar Player, Artist's portrait, Turin Gallery.—Allgem. d. Biogr., xxi. 714;



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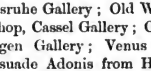
Ch. Blanc, École hollandaise; Burger, Musées, i. 89, 226; Dohme, 1ii.; Gautier, Guide au Louvre, 144; Gower, Figure Painters, 73; Immerzeel, ii. 226; Kugler (Crowe), ii. 407; Kramm, iv. 1124; Riegel, Beiträge, ii. 334; Quellenschriften, xiv. 299; Zeitschr. f. b. K., xi. (Mittheilungen, iv. 17); xvii. 155.

MIERIS, FRANS VAN, the younger, born in Leyden, Dec. 24, 1689, died there, Oct. 22, 1763. Dutch school; genre and portrait painter, son and pupil of Willem van Mieris, but greatly inferior to his father in drawing, colouring, and finish. He was a distinguished antiquary, and published works of merit on numismatics and history. Works: Hermit in Prayer (1721), Grocer's Shop (1715), Pharmacy (1714), Amsterdam Museum; Regents' Piece (1730), Male Portrait, Leyden Museum; Fishmonger (1747), Rotterdam Museum; Baker and Woman, Pedlar and Boy, Cassel Gallery; Portrait of his Father (1737), Copenhagen Gallery; Scholar (1717), Städel Gallery, Frankfort; Woman and Man conversing by a Stall with Eatables (1738), Gotha Museum; Vertumnus and Pomona (1716), Schwerin Gallery; A Hermit, Christiania Gallery; The Breakfast, Hermitage, St. Petersburg.—Immerzeel, ii. 228; Kugler (Crowe), ii. 544; Kramm, iv. 1126.



MIERIS, JAN VAN, born at Leyden in 1660, died at Rome in 1690. Genre and portrait painter, son and pupil of Frans, the elder, then of Lairesse; went via Germany to Florence and Rome. As he died when thirty, his pictures are very rare. Works: Assembly of Ladies and Gentlemen with Lute-Player, Gotha Museum; Surgeon dressing Wound, Hermitage, St. Petersburg.—Allgem. d. Biogr., xxi. 717.

MIERIS, WILLEM VAN, born in Leyden in 1662, died there, Jan. 27, 1747. Dutch school; genre and mythology painter, son and pupil of Frans, the elder, whom in his early genre pictures he approached in merit, though always inferior in drawing and impasto. In his later time he painted mythological subjects and landscapes, which are prosaic and totally deficient in grace. Painted small easel pictures, especially shop interiors, also historical and mythological subjects. Modelled statuettes and vases adorned with bas-reliefs. Died blind at the age of 85. Works: Female Poultry-Dealer (1713), National Gallery, London; Woman and Violin-Player, Bridgewater Gallery, ib.; Two Girls, Young Man giving Grapes to a Woman, David and Bathsheba, Mr. Hope, ib.; Old Woman and a Girl, Mr. Baring, ib.; Raree-Show, Mr. Heusch, ib.; Three Children, Poultry-Dealer, The Cook, Louvre; Fishmonger (1717), Antwerp Museum; Susanna and the Judges, Brussels Museum; Poultry Dealer (1733), Arcadian Landscape (1722), Lady and Gentleman, Amsterdam Museum; Grocer's Shop (1717), Hague Museum; Fishmonger with Glass of Beer, Basle Museum; Joseph and Potiphar's Wife, Carlsruhe Gallery; Old Woman in Grocer's Shop, Cassel Gallery; Ceres (1719), Copenhagen Gallery; Venus endeavoring to dissuade Adonis from Hunting, Darmstadt Museum; Itinerant Musician embraced by Girl (1694), Game Dealer, Woman filling Glass for a Man (1699), Man blowing a Trumpet (1700), Cephalus and Procris (1702), Venus Asleep (1703), Ariadne and Bacchus (1704), Fortune-Teller, Girl bringing Drink to a Man (1706), Preciosa recognized by her Mother (1709), Venus and Paris (1717), Company of Apes (1719), Old Cook (1729), Dresden Gallery; Male and Female Portrait, Ferdinandeum, Innsbruck; Interior with Lady and Fishmonger (1719), Old Pinakothek, Munich;

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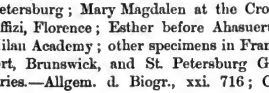
Ludolf Bakhuysen as Writing Master (1697), Mother's Joy (1708), Game Vender, Male Portrait (?), Schwerin Gallery; Angry Warrior (1683), Temptation (1683), Lady in Satin Dress (1684), Vienna Museum; Poulterer, Baron Rothschild, Vienna; Joseph and Potiphar's Wife, Physician attending Young Lady, Man with Globe, Old Soldier Begging, Looking at a Medallion, Abraham casting off Hagar (1724), Hermitage, St. Petersburg; Mary Magdalen at the Cross, Uffizi, Florence; Esther before Ahasuerus, Milan Academy; other specimens in Frankfort, Brunswick, and St. Petersburg Galleries.—Allgem. d. Biogr., xxi. 716; Ch.



Blanc, École hollandaise; Gool, i. 119; Immerzeel, ii. 228; Kellen, i. 17; Kugler (Crowe), ii. 542; Kramm, iv. 1128; Riegel, Beiträge, ii. 347.

MIGLIARA, GIOVANNI, born at Alessandria, Piedmont, Oct. 18, 1785, died at Milan, April 18, 1837. Architecture painter, who won reputation for excellent drawing and brilliant light effects; member of Milan, Turin, Naples, Vienna, and other Academies; court-painter to the King of Sardinia. Medal of Honour, Alessandria, 1829. Works: Convent in Renaissance Style (1825), Romeo and Juliet in Lorenzo's Cell (1825), National Gallery, Berlin; Loggia dei Lanzi and Palazzo vecchio at Florence, The Piazetta in Venice, Carlsruhe Gallery; Divine Service in Vaulted Hall, Kunsthalle, Hamburg; Interior of Monastery of S. Paolo near Pavia, Madrid Museum; Convent Yard of S. Maurizio—Milan (1824); Monastery of S. Ambrogio—ib., New Pinakothek, Munich; Piazza del Panteon in Rome, Bergamo Gallery; Chapel in a Cemetery, Subterranean Chapel in a Monastery, Milan Academy; View in Venice, Interior of S. Marco, ib., S. Zaccaria, ib.; Certosa of Pavia, Study from Nature, Campo Santo at Pisa, A Fountain, View in Milan, Landscape, Turin Gallery.—Wurzbach, xviii. 250.

MIGLIORI, FRANCESCO, born at Venice in 1684, died there in 1734. Venetian school; history painter, about whose life little is known. He showed early an unusual talent, which was impaired by an attack of temporary insanity. Works: Bacchus and Ariadne, Europa sitting on the Bull, Joseph interpreting Dreams, Abraham's Sacrifice, Lot and his Daughters, Cain and Abel, Cimon nursed by his Daughter Pera, Dresden Museum.

MIGNARD, NICOLAS, born at Troyes, Feb. 7, 1606, died in Paris, March 20, 1668. French school; portrait and allegory painter, studied at first at Troyes, then spent several years at Fontainebleau, where the works of Fréminet, Primaticcio, and Rosso inspired him with the desire to visit Italy. In 1644 he accompanied the Cardinal Archbishop of Lyons to Rome, where he remained two years. On his return he went to Avignon, and when that city was visited by Louis XIV. in 1660, painted so good a portrait of the king that he was called to Paris by royal command, and there received all the honours of a great painter. Member of Academy in 1663, professor in 1664, and rector in 1690. Many of his portraits are in private collections. Works: Mars and Venus (1658), Aix Museum; Louis XIV. as a Child, Blois Museum; Portrait of Anne Geneviève de Bourbon-Condé, Douai Museum; Artist's Portrait, Lyons Museum; Portrait of a Bourbon Princess, do. of a Painter, Musée Rath, Geneva; St. John in the Desert, Portrait of Louis XIV. in his Youth, do. of Duchess Cristina of Savoy, Turin Gallery. —Bellier, ii. 90; Ch. Blanc, École française,

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i.; Gaz. des B. Arts (1861), ix. 282; (1872), vi. 446; Jal, 862.

MIGNARD, PIERRE, the elder, born at Troyes, Nov. 7, 1612 (1610?), died in Paris, May 30, 1695. French school; portrait and allegory painter, brother of the preceding, pupil of Jean Boucher of Bourges, and of Vouet. In 1635 he went to Rome, where he painted the portraits of Urban VIII. and of Alexander VII., and many other works, including frescos in churches. In 1658 he was recalled by the king to Fontainebleau, where he became the rival of Le Brun, to whose honours he succeeded. He was court painter, director of the Gobelins, and was elected on the same day member, rector, chancellor, and director of the Academy. Works: *Madonna* of the Grapes, Procession to *Calvary* (1684), Ecce Homo, Virgin in Tears, St. Luke painting the Virgin (1685), St. Cecilia (1691), Faith (1692), Hope (1692), Neptune offering his Wealth to France, The Grand Dauphin and his Family, Portrait of Mme. de Maintenon, Portrait of himself, Louvre; Bacchus with a River and a Naiad, Amiens Museum; Madonna with St. John Baptist, Portrait of Madame de Sévigné, Angers Museum; Children caressing a Lamb, a copy of Guido's Magdalen, two portraits, Avignon Museum; Spring-Time, Autumn, Lady of the Court, Besançon Museum; Portrait of Louis XIV., Unknown portrait, Bordeaux Museum; Portraits of himself and of an unknown painter, Dijon Museum; Ecce Homo, Douai Museum; Pastorale, Grenoble Museum; Fortune, an Allegory, The Virgin, Judgment of Midas, Lille Museum; Portrait of Ninon de l'Enclos, two other Female portraits, Marseilles Museum; Marshal Villars in his Youth, Metz Museum; Madonna, Female portraits (2), Nancy Museum; Portrait of a Magistrate, Nimes Museum; Artist's Daughter, Orléans Museum; Holy Family, Rouen Museum; Christ, Three Allegorical Figures, Toulouse Museum; Diana Resting, Brussels Museum; Jephthah's Return, Alexander and Darius's Family, Death of Cleopatra, Portrait of his Daughter, Hermitage, St. Petersburg; Portrait of Marie Mancini, Berlin Museum; Louis XIV. as Endymion with his Mistresses, Darmstadt Museum; Madonna, Old Pinakothek, Munich; Portrait of himself, Portraits of Elector Ferdinand, his Wife, and Daughter, Schleissheim Gallery; Madonna, Holy Family, Stuttgart Museum; St. Anthony the Hermit, Vienna Museum; Equestrian portrait of Louis XIV., The Dauphin, Son of Louis XIV., Turin Gallery; Ladies' portraits (2), Uffizi, Florence; St. John in the Desert, four portraits, Madrid Museum; Madonna (?), Barcelona Museum; Portrait of Louis XIV., Hampton Court Palace; Holy Family, Lady at Toilet, Historical Society, New York.—Archives de l'art français, documents, i. 329; Argenville, v. 74; Bellier, ii. 91; Ch. Blanc, École française, i.; Cat. du Louvre; Gaz. des B. Arts (1861), ix. 282; (1872); v. 242; vi. 446; Jal, 861;

Keane, Early Masters, 527; Mémoires inédits, ii. 86; Monville, La vie de P. M. (Paris, 1730); Stothert, 97.

MIGNON, Jules Joseph *Lefebvre*, William Astor, New York. Subject from Goethe's "Wilhelm Meister." Full-length, standing, with her guitar in her arms, leaning against a rock on the shore of the sea, across the waters of which she is gazing with sad, dreamy eyes. Another, W. H. Vanderbilt Collection, New York.—L'Illustration (1878), i. 394.

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By Ary *Scheffer*, Duchesse d'Ayen; two pictures, canvas, each H. 5 ft. 5 in. × 2 ft. 8 in. Subject from Goethe's "Wilhelm Meister." 1. Mignon regretting her Country. Painted in 1836; Salon, 1839. Engraved by Aristide Louis. 2. Mignon aspiring to Heaven. Painted in 1839; Salon, 1839. These pictures met with so pronounced a success that Scheffer followed them with a third, illustrating the meeting of Mignon with her father, entitled Mignon and the Old Harper (1844), now belonging to Queen Victoria, but it was not so favourably received. The subject of Mignon has been treated also by Garipuy (Salon, 1859) and Christian Kohler (engraved by Massau, 1865).

MIGNON (Minjon), ABRAHAM, born at Frankfort in June, 1640, died at Wetzlar in 1679. Dutch school; flower, fruit, and still-life painter; taken to Holland in his twentieth year by Jakob Marrel, who placed him with J. Davidsz de Heem, who perfected him in painting flowers and fruits. Works: Flower- and Fruit-pieces, etc., in the Louvre, Paris (6); in Museums of Amsterdam (3), Brussels, The Hague (3), Leyden, Rotterdam (2), Basle, Brunswick (2), Dresden (15), Stockholm, Vienna (2); in Galleries of Aschaffenburg, Carlsruhe (4), Cassel (2), Copenhagen (do., Moltke Collection, ib.), Frankfort, Schleissheim (5), Schwerin (3); Old Pinakothek, Munich (2); Czernin, Schönborn, and Liechtenstein (1660) Galleries, Vienna; Hermitage, St. Petersburg (4); Uffizi, Florence; Turin Gallery (2).—Immerzeel, ii. 229; Kugler (Crowe), ii. 518; Kramm, iv. 1131; Riegel, Beiträge, ii. 445; Stuers, 87.

MIGNOT, LOUIS RÉMY, born in South Carolina in 1831, died at Brighton, England, Sept. 22, 1871. Landscape painter, pupil of Schelfhout, at The Hague. Studio in New York, where he was elected N.A. in 1859, until 1861, when he settled in London. Painted mostly tropical scenery. Works: Tropical Scenery, M. O. Roberts' Collection, New York; Lagoon of Guayaquil—South America (1863); Evening in the Tropics (1865); Tintern, Guayaquil River—Ecuador (1867); Autumn, C. H. Wolff, Philadelphia; Mountain Landscape, Village in South America, Corn Field, R. L. Stuart Collection, New York); Source of the Susquehanna (1868); Sunset off Hastings (1870); Mt. Chimborazo (1871).—Art Journal (1870), 343; (1871), 6.

MILANO, GIOVANNI DA. See *Giovanni*.

MILKY WAY, *Rubens*, Madrid Museum; canvas, H. 6 ft. × 8 ft. Juno, supported upon clouds, gives the breast to the little Hercules; his eagerness causes some drops of milk to fall into the heavens, where they are changed into stars; behind the goddess, her chariot drawn by peacocks.—Larousse, xv. 1148.

By *Tintoretto*, Cobham Hall, England; canvas, H. 4 ft. 8 in. × 4 ft. 1 in. Juno, nude, supported upon drapery in the heavens and attended by two cupids and two peacocks, gives the breast to Hercules, whom Mercury is attempting to take from her; drops of milk escaping form the stars of the Milky Way. Formerly in Orleans Gallery, whence sold in 1793 for £50.—Waagen, Treasures, ii. 496; iii. 20; Ch. Blanc, École vénitienne; Larousse, xv. 1148.

MILL, THE. See *Isaac* and Rebecca, Marriage of.

MILLAIS, Sir JOHN EVERETT, Bart., born in Southampton, June 8, 1829. Genre, landscape, and portrait painter; pupil in drawing at Mr. Sass's Academy, and won in 1838 a silver medal of the Society of Arts with a drawing from the antique; became in 1840 a student in the Royal Academy,

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where he won in 1843 the silver medal; he exhibited in 1846 Pizarro seizing the Inca of Peru, and in 1847 was awarded the gold medal for his Benjamites seizing the Daughters of Shiloh. In 1847 he competed for a commission to paint in the Houses of Parliament, sending to Westminster Hall The Widow bestowing her Mite, and in the same year his Elgiva seized by Odo was in the Academy. In the years 1847–49, in connection with D. G. Rossetti, Holman Hunt, Woolner, and others, seven in all, he founded an association, afterwards called the Pre-Raphaelite Brotherhood, whose motto was Truth. Nothing was to be generalized in their art which could and should be expressed in detail. Their theory was that what is common in nature is good enough for art. In 1854 Mr. Millais was elected an A.R.A., being, with the exception of Lawrence, the youngest artist who has attained that distinction; he became an R.A. in 1863, and was created a baronet in 1885. He was awarded a 2d class medal at Paris in 1855, a medal of honour in 1878, in which year he was made an Officer of the Legion of Honour, and was chosen a Member of the Institute of France in 1883. He is a member also of the Academies of Edinburgh, Antwerp, Madrid, and Rome. Works: Portrait of William Hugh Fenn (1848), W. W. Fenn; Grandfather and Child (1849), Mrs. Wyatt, Oxford; *Isabella* (1849), Liverpool Gallery; Ferdinand lured by Ariel (1849), A. C. Allen; *Christ* in the House of his Parents (1850), F. A. Beer; *Mariana* of the Moated Grange (1851), H. F. Makins; Return of the Dove (1851), Mrs. Combe; Woodman's Daughter (1851), Mrs. Henry Hodgkinson; A *Huguenot* (1851), Mrs. Miller, Preston; *Ophelia* (1852), Mrs. Fuller-Maitland; *Proscribed* Royalist (1853), John Pender, M.P.; Order of Release (1853), James Renton; Portrait of Ruskin (1854), Sir Henry W. Dyke Acland; The Rescue (1855), Holbrook Gaskell; Random Shot (1855), Mrs. Miller, Preston; Pot Pourri (1856), John Pritchard; Autumn Leaves (1856), James Leathart, Tynemouth; Blind Girl (1856); Escape of a Heretic in 1559 (1857); News from Home (1857), W. T. Walters, Baltimore; Sir *Isumbras* at the Ford (1857), John Graham, England; Spring Flowers, *Vale* of Rest (1859); *Black* Brunswickers (1860), James Price, England; White Cockade (1862), W. Webster, England; The Ransom (1862), C. P. Matthews, England; Trust Me! The Sweeper (1862); St. Agnes' Eve (1863), F. R. Leyland, Liverpool; My First Sermon, Wolf's Den (1863); The Conjurer (1864), Major-General Bythesea, England; Leisure Hours (1864), John Pender, England; Charlie is my Darling (1864), James Reiss, England; My Second Sermon (1864), Charles Gassiot, England; Red Riding Hood (1865), G. Cubitt, M.P.; Swallow! Swallow! (1865), Sir John Kelk, Bart.; *Joan* of Arc (1865), W. C. Quilter, M.P.; *Romans* leaving Britain (1865), Sir I. Lowthian Bell, Durham; Esther (1865), Eustace Smith, Tynemouth; Parable of the Tares (1865), John Pender; The Minuet (1866), Sir John Kelk, Bart.; Waking (1866), Holbrook Gaskell, England; Sleeping (1867), J. C. Harter, England; Jephthah (1867), Sir William Armstrong; Stella (1868), Humphrey Roberts, England; The Sisters (1868), C. P. Matthews, London; Vanessa (1868), George Holt; Rosalind and Celia (1868), A. W. Kurtz, England; Souvenir of Velasquez, Pilgrims to St. Paul's (1868); Gambler's Wife (1869), Humphrey Roberts, England; A Flood (1869), C. P. Matthews; End of the Chapter, Dream at Dawn (both water-colours, 1869); *Knight* Errant (1870), Charles Wilson, M.P.; Boyhood of Raleigh (1870), James Reiss; Widow's Mite (1870), T. Agnew & Sons, London; *Chill* October (1870), Sir William Armstrong; Flowing to the River (1871); Flowing to the Sea (1871), A. W.

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Kurtz, England; Victory, O Lord! (1871), Mrs. Leopold Reiss; Yes or No? A Somnambulist (1871); *Hearts* are Trumps (1872), J. H. Secker, England; New-Laid Eggs (1873), Peter Reid, England; Early Days (1873); Scotch Firs (1873), James Mason, England; Winter Fuel (1873), G. B. Worthington, England; *Northwest* Passage (1874), C. F. H. Bolckow, Middlesborough; Picture of Health (1874), Hilton Philipson, England; Still for a Moment (1874), J. S. Morgan, London; Day Dream (1874); Forbidden Fruit (1875), Sir J. E. Millais; Yes or No? (1875), Mrs. Moir, England; No! (1875), H. A. Brassey, M.P.; Deserted Garden (1875), D. Thwaites, England; Fringe of the Moor (1875), T. H. Ismay, England; *Over* the Hills and Far Away (1875), Kay Knowles, England; Crown of Love (1875); Getting Better (1876), Humphrey Roberts; Stitch! Stitch! Stitch! (1876), George F. Watts, R.A.; Sound of Many Waters (1876), David Price, England; *Yeoman* of the Guard (1876), Mrs. Henry Hodgkinson; Yes! (1876); Good Resolve (1877), Julius Reiss; Bright Eyes (1877), Mrs. Macdonald, England; *Effie* Deans (1877), Robert Loder, M.P.; *Jersey* Lily (1878), H. Martyn Kennard, England; *Princes* in the Tower (1878), Holloway Institute, Egham; St. Martin's Summer (1878); *Bride* of Lammermoor (1878), W. H. Vanderbilt Collection, New York; Tower of Strength (1879), J. H. Renton, England; *Princess* Elizabeth (1879), Holloway Institute; Portrait of Gladstone (1879), Duke of Westminster; Cuckoo! (1880), Mrs. Bloomfield Moore; Portrait of John Bright (1880), William Agnew, M.P.; Portrait of the Painter (1880), Uffizi, Florence; Caller Herrin' (1881), Walter Dunlop, England; Portrait of Tennyson (1881), James Knowles, England; Sweetest Eyes were ever Seen (1881), Everett Gray, England; Cinderella (1881); Portrait of Earl of Beaconsfield (1881), Right Hon. W. H. Smith, M.P.; Portrait of James C. Hook, R.A. (1882), J. C. Hook; do. of Duchess of Westminster (1882), Duke of Westminster; Dorothy Thorpe (1882), J. Dyson Perrins, England; Pomona (1882), Charles Neck, England; Olivia (1882), E. J. Poole, London; For the Squire (1882), H. F. Makins, England; Princess Marie of Edinburgh (1882); Gray Lady (1883), T. Agnew & Son, London; Dropped from the Nest (1883), W. C. Quilter, M.P.; Une Grande Dame, Forget-Me-Not (1883); Portrait of Marquis of Salisbury (1883), Right Hon. W. H. Smith, M.P.; Idyl of 1745 (1884), Frederick Wigan, England; Little Miss Muffett (1884), John M. Keiller, England; Mistletoe Gatherer, Message from the Sea (1884); Portrait of Henry Irving (1884), Garrick Club; do. of Marquis of Lorne (1884); do. of Miss Scott (1884), Mrs. T. A. Scott, Philadelphia; Ornithologist (1885), Sir J. E. Millais; Orphans (1885), J. S. Forbes; Lady Peggy Primrose, Portrait of Gladstone (1885); another Portrait of Gladstone (1885), Christ Church, Oxford. Millais has designed numerous illustrations for books, including the "Poems of Tennyson," "Once a Week," "Good Words," "The Parables," "Framley Parsonage," and "The Small House at Allington." Collective exhibitions of his works were made at the Fine Art Society, London, in 1881, and at the Grosvenor Gallery, London, in 1885, when 131 oil pictures and 30 water-colour and pen-and-ink drawings were shown.—Sandby, ii. 332; Portfolio (1871), 1; Zeitschr. f. b. K., v. 309; vi. 374; Notes on Millais's Pictures at Fine Art Soc. (1881); F. G. Stephens, Notes on Exhibition at Grosvenor Gallery (1885); Art Journal (1886), 62; Spectator, Jan. 2, 1886.

MILLER, ALFRED J., born in Baltimore in 1810, died in 1874. Portrait, figure, and animal painter, pupil of Thomas Sully; in 1833 studied in Paris, Rome, and Florence; visited New Orleans in 1837, and later sketched in the Rocky Mountains; visited Scotland in 1841, and painted the portraits of several members of the family of the Duke of Breadalbane. A valuable collection of Indian pictures, from his Rocky Mountain sketches, is owned by Sir W. D. Stewart,

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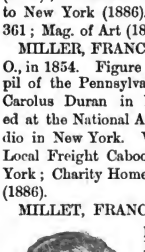
Murthly Castle; repetitions in water-colour, W. T. Walters, Baltimore. Professional life spent in Baltimore.—Tuckerman, 496.

MILLER, CHARLES HENRY, born in New York, March 20, 1842. Landscape painter; in 1867 pupil of Professor Leir in Munich, and of the Bavarian Royal Academy; studied in Vienna, Leipsic, Berlin, Dresden, and Paris. Elected an A.N.A. in 1873 and N.A. in 1875. Studio in New York. Works: Old Mill near Munich (1870); Sunset at Queen's—New York, Robert Gordon; Sunset at Duchau near Munich, Old Mill—Springfield (1872); Old Oaks at Creedmoor—Long Island (1874); New York from Newtown Creek (1876); Sunset, East Hampton—Long Island (1878); Cloudy Day (1879); Fisherman's Home—Long Island (1880); South Side Lane—Long Island (1881); Gray Day on Long Island (1882); At Valley Stream, Old Mill and Water Gate (1883); Bouquet of Oaks at Stewart's Pond—Jamaica, L. I. (1884); Old Mill at Patchogue (1885); Suburban Wayside, Autumn, Road to New York (1886).—Art Journal (1877), 361; Mag. of Art (1884), 96.

MILLER, FRANCIS, born at Columbus, O., in 1854. Figure and genre painter, pupil of the Pennsylvania Academy, later of Carolus Duran in Paris. First exhibited at the National Academy in 1883. Studio in New York. Works: Potter (1883); Local Freight Caboose, T. B. Clarke, New York; Charity Home (1884); Cosey Nook (1886).

MILLET, FRANCIS D., born at Mattapoisett, Mass., in 1846. Figure and portrait painter, pupil of Van Lerius and De Keyser at the Royal Academy, Antwerp, where he gained medals of honour in 1872-73. Painted in Belgium, Italy, England, France, Austria, and the United States. Studio in New York. Elected A.N.A. in 1882; N.A. in 1885. Works: Bay of Naples (1875); Mouth of the Seine, Bashi-Bazouk (1880), J. J. Astor, New York; Sweet Mistris Mercie (1881); Koran Reader, Milkmaid (1882); Story of Œnone (1883); Lacing the Sandal, Cottage Garden, Regina Convivii (1884). Portraits: Charles Francis Adams, Samuel L. Clemens (1877); Miss Kate Field (1881); Portrait (1884), Lawrence Barrett; The Toilette, A Window Seat, Portrait of General Barnes (1885); A Handmaid, Cosey Corner (1886).



MILLET, FRANÇOIS (Frans Mille), called Francisque, born in Antwerp, baptized there, April 27, 1642, died in Paris, buried June 3, 1679. Flemish school; landscape painter, pupil of Laurens Franckeu, with whom he went to Paris, where he formed himself after Poussin. Works: View in Italy, Repose in Egypt, Brussels Museum; Landscape with Ruins, Bordeaux Museum; Tribute to Flora, Nantes Museum; Italian Landscape, Berlin Museum; do., Cassel Gallery; Hagar and Ishmael, Copenhagen Gallery; Mountainous Landscape with Attack of Robbers, Darmstadt Museum; High Trees with Buildings, Two Landscapes with Figures (?), Dresden Gallery; Landscape with Figures and Sheep, do. with Offering Ceremony, Kunsthalle, Hamburg; Classic Landscape, Sea View with Steep Cliffs, Italian Landscape, Old Pinakothek, Munich; Landscape, Hermitage, St. Petersburg; do. with Nymphs and Satyrs Dancing, Schleissheim Gallery; Italian Mountain Landscapes (2), Schwerin Gallery; Arcadian Landscape, Stuttgart Museum; Mountainous Landscapes (3), Liechtenstein Gallery, Vienna; Landscape with Antique Monuments, Milan Academy.—Ch. Blanc, École française; Fé-

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tis, Artistes belges à l'étranger, ii. 51; Jal, 865; Kramm, iv. 1132; Kugler (Crowe), ii. 344; Rooses (Reber), 415; Van den Branden, 1076.

MILLET, JEAN FRANÇOIS, born at Gréville (Manche), Oct. 4, 1814, died at Barbizon (Seine-et-Marne), Jan. 20, 1875. Genre painter, pupil of Mouchel and of Langlois in Cherbourg and of Delaroche in Paris. A peasant himself in origin; his representations of peasant life were painted with simple, earnest feeling and a comprehension of its pathos such as no other painter has reached. His best work began in 1849, with contributions to the Salon, which were continued up to 1870. Medals: 2d class, 1853, 1864; 1st class, 1867; L. of Honour, 1868. Works: Milkmaid, Lesson in Riding (1844); Œdipus (1845); Jews at Babylon (1848); The Sower (1849); Country Woman Seated, Men binding Wheat (1850); Shepherds, Harvesters, Clipping Sheep (1852); Grafter (1855), Georges Petit, Paris, Hartmann sale (1881), 133,000 francs; *Gleaners* (1857); *Angelus*, *Death* and the Woodcutter, Woman with a Cow (1859); Waiting, Woman feeding her Child, *Sheep* Shearers (1860); Shepherd collecting his Sheep, Wool Carder, *Man* with Hoe (1863); Shepherdess with her Flock, Peasants bringing Home a Calf born in the Fields (1864); End of Village of Gréville (1865); *Goose* Girl, Summer (1867); Evening Prayer, Potato Harvest, *Potato* Planters, Sheep-Pasture by Moonlight (1868); Knitting Lesson (1869); November, Woman Churning (1870); Church at Gréville, Bathers, and crayon sketches, Luxembourg Museum. Works in United States: Grafter, Water-Drawer, Shepherdess, W. Rockefeller, New York; *Wool* Carder, Mrs. Paran Stevens, ib.; After the Bath, Erwin Davis, ib.; Milk-Jar, Blanchisseuse, Farm Yard Scene, T. C. Runkle, ib.; Shepherdess, At the Well, Water Carrier, *Sower*, Hunting in Winter, W. H. Vanderbilt, ib.; Girl Spinning, Fletcher Harper, ib.; Milk-Jar, H. V. Newcombe, ib.; Feeding Poultry, Mrs. J. G. Fell, Philadelphia; Naiad, Return of Labourers, and others, Borie Collection, ib.; Shepherd, H. C. Gibson, ib.; Ruth and Boaz, *Buckwheat* Harvest, Coming Storm, Rabbits, Washerwomen, Knitting *Shepherdess*, M. Brimmer, Boston; Many pictures and drawings, Q. A. Shaw, ib.; Several, Boston Museum; Knitting Shepherdess, R. C. Taft, Providence; Pastoral Scene with Sheep, G. A. Drummond, Baltimore; Breaking Flax, *Potato* Harvest, Wheat Field, Angelus, Shepherd at Fold by Moonlight, W. T. Walters, ib.; Birth of the Calf, H. Probasco, Cincinnati. After Millet's death 56 pictures and studies in his studio, many unfinished, sold for 321,034 francs.—Alex. Piédagnel, Souvenirs de Barbizon (Paris, 1876); Sensier, Vie et Œuvre de J. F. Millet (Paris, 1881); Art Journal (1881), 299; Athenæum (1875); Larousse; L'Art (1875), i. 149; Burty, Maîtres, 278; Claretie, Peintres (1874), 28; Claretie, Artistes et Amateurs, 386; Leclerq, Caractères, 115; Meyer, Gesch., 640; Rossetti, French Artists; Gaz. des B. Arts (1869), ii. 8; (1875), xi. 429; (1876), xiii. 760; (1881), xxiii. 457; xxiv. 56; (1885), xxxi. 473; Kunst-Chronik, x. 360; Zeitschr. f. b. K., ii. 121.

MILLNER, KARL, born in 1825. Landscape painter, who takes his subjects mostly from the Bavarian and Tyrolese Alps, which he represents with great truth to nature and technical skill, being especially successful in painting stone and rocks. Many of his pictures have been bought for America. Works: Evening on the High Kampe (2, 1860), New Pinakothek, Munich; Gosau Lake, The Obersee near Berchtesgaden, Schack Gallery, ib.; Alp in Bavarian Highlands (1856), Berne Museum.—D. Kunstbl. (1854), 440.

MILO, painter, of Soli, pupil of the sculptor Pyromachus.—Pliny, xxv. 40 [146].

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MILTON, portrait, Cornelis Janson van *Ceulen*, Passmore Edwards, M.P., London. Milton at the age of ten years; full face, figure seen to waist, life-size. Long in possession of T. Hollis, who purchased it in 1760; bought by Mr. Stanhope of the poet's widow for 20 guineas, and is probably the one referred to by Aubrey. Sold in 1884, £346 10s. Engraved by Cipriani; Boydell (1794); appears as frontispiece in Masson's Life of Milton.—London Times, May 12, 1884.

MILTON DICTATING PARADISE LOST, Michael *Munkácsy*, Lenox Gallery, New York; canvas. Milton seated at left beside a table, around which are grouped his three daughters, one writing, another embroidering, the third standing; all look towards their father, as if intent upon his words. Painted in 1877; medal of honour at Paris Exhibition, 1878; purchased by Robert Lenox Kennedy, of New York. Etched by G. Greux, in Portfolio.—Portfolio (1880), 109; Am. Art Rev. (1881), ii. 17; Amer. Architect (1879), 195.

MIND, GOTTFRIED, born at Berne in 1768, died there, Nov. 7, 1814; or, according to Wurzbach, born at Lipcse, Hungary, in 1768, died at Berne, Nov. 15, 1814. Animal and genre painter, first instructed by one Legel, then pupil of Sigmund Freudenberger, in whose house he thenceforth remained, faithfully assisting the master. Mind's specialty was the representation of cats, in which he had no equal; many of his pictures became widely known through lithographs and engravings, and won him the surname of the Cat Raphael. Among his genre pictures those of children at play were the most successful. Works: Various Animals, Cat with her Young, Landwehrmann of Berne, Two Poodle Dogs, Basle Museum; Groups of Cats (3), Berne Museum.—Allgem. d. Biogr., xxi. 765; Wurzbach, xviii. 339.

MINDERHOUT, HENDRIK VAN, born in Rotterdam in 1632, died in Antwerp, July 22, 1696. Flemish school; marine painter. Free of guild at Bruges in 1663, moved to Antwerp in 1672, and forthwith entered the guild there. Painted harbours and rivers with vessels very truthfully, but the numerous figures in his pictures are of inferior merit. Works: Harbour in the Levant (1675), Antwerp Museum; do., Rouen Museum; do., Christiania Gallery; View of Reservoir at Bruges (1653), Bruges Academy; Seaport (1673), Dresden Museum; two River Views with Skippers Feasting, Madrid Museum; Storm at Sea, Turin Gallery.—Cat. du Mus. d'Anvers (1874), 483; Kramm, iv. 1134; Van den Branden, 876.

H.V. Minderhout

MINERVA or Athena, pictures. See *Antiphilus, Cleanthes, Fabullus.*

MINERVA REPELLING MARS, *Tintoretto*, Palazzo Ducale, Venice; canvas. Minerva repels the God of War with her left hand, and with her right protects Peace and Abundance, who are seated together. Engraved by Agos. Carracci.—Bartsch, xviii. 105; Ridolfi, Marav., ii. 217.

MINISTER'S GARDEN, Cecil *Lawson*, Manchester Gallery; canvas, H. 6 ft. × 7 ft. 4 in. A tribute to the memory of Oliver Goldsmith; suggested by "The Deserted Village," though not meant as a portrait of "Sweet Auburn." Composition made in and about the hillside that crowns the village of Sandhurst. The Minister's Garden, an old-fashioned one, with hollyhocks, roses, and marigolds, occupies the foreground on the slope of the hill which fades away into the distance; at left, under a tree, are beehives; in the middle distance, a few figures. Grosvenor Gallery, 1878.—Mag. of Art (1884), 483; Gosse, Cecil Lawson, 20, 25.

MINJON. See *Mignon.*

MINNIGERODE, LUDWIG, born at Stryi, Galicia, April 12, 1847. Genre painter, pupil of Vienna Academy under Eduard Engerth, settled in Vienna. Medal in Philadelphia, 1876. Works: Tête-à-Tête; Morning Bath; Studying Monk (1874); Sleeping

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Nymph; Maximilian I. (dining-room, Imperial Palace, Vienna).—Müller, 372.

MINOR, ROBERT C., born in New York in 1840. Landscape painter, pupil of Diaz in Paris and of Van Luppen and Boulanger in Antwerp. Sketched in Germany and Italy. Exhibits at the National Academy. Member of Society of American Artists. Studio in New York. Works: Dawn; Studio of Corot; Landscape, T. B. Clarke, New York; Sundown; Stream (1879); October Days, Evening (1880); Evening Star (1881); Vale of Kennet, Edge of the Wood (1882); Interior of the Forest, Morning in June (1883); Evening, Twilight, Wold of Kent—England (1884); Twilight, Cradle of the Hudson, Sunrise on Lake Champlain (1885); Autumn Morning, Evening after Rain, Close of Day (1886).

MINOTAUR, WRECK OF THE, Joseph M. W. *Turner*, Earl of Yarborough; canvas. The Minotaur, a 74-gun ship, with 600 men on board, was wrecked on the Haaks Bank, Dutch coast, Dec. 22, 1810; only 110 persons saved, landed on the Texel and made prisoners. The ship lies on her side, with only the stumps of her masts standing; enormous waves dash against her from behind, and the foreground is filled with wreckage, to which many of the crew are clinging; several Dutch craft are trying to rescue the survivors. One of Turner's masterpieces. Painted in 1811 for first Lord Yarborough. Engraved by T. O. Barlow.—Athen., Jan., 1875; Waagen, Art Treasures, iv. 70.

MINTROP, THEODOR, born at Barkenhofen, near Werden on the Ruhr, Rhenish-Prussia, April 7, 1814, died in Düsseldorf, June 30, 1870. History and genre painter, son of a peasant, at first self-taught, then, brought to Düsseldorf by Eduard Geselschap, pupil of the Academy under Karl Sohn, where his unusual talent was rapidly developed and widely noticed after the exhibition of his first pictures. Works: Madonna with St. John (1852), Düsseldorf Gallery; Madonna with SS. Ludgerius and Benedict (1856–59); Maywine Bowl (1869), Cologne Museum. In fresco: Frieze with the Seasons; Four Elements; Trade and Industry; Four Species of Music; Scenes from Life of Apollo; Triumph of Aurora.—Allgem. d. Biogr., xxi. 771; Art Journal (1870), 308; Blanckarts, 36; Illustr. Zeitg. (1871), i. 291; (1874), ii. 494; (1875), i. 227; Kunst-Chronik, i. 136; v. 160; ix. 459; Wolfg. Müller, Düsseldf. K., 56; Zeitschr. f. b. K., vi. 104; x. 128.

MIRACLE OF THE CROSS. See *Cross*.

MIRACLE OF THE CURE, Gentile *Bellini*, Venice Academy; canvas, H. 10 ft. × (?); signed. Pietro di Lodovico kneeling before an altar in an octagon shrine in a choir to be cured by the relic of the cross, which is presented by a brother; groups of spectators in front. Painted about 1494 for the Scuola of S. Giovanni Evangelista. Much injured by repainting.—C. & C., N. Italy, i. 129; Ridolfi, Maraviglie, i. 82.

MIRACLE OF LOAVES AND FISHES, *Murillo*, Hospital de la Caridad, Seville; canvas, H. 11 ft. 6 in. × 18 ft. Christ, seated on a rock in a hilly landscape, with a loaf in his hands, is surrounded by the Disciples, one of whom lays four loaves in the Saviour's lap; a boy approaches with two fishes in a basket; the multitude seated on the right. Painted in 1670–74 for the hospital; companion to *Moses* striking the Rock. Engraved by J. G. Levasseur; Boilly.—Curtis, 191; C. Bermudez, Carta, 74; Stirling, ii. 852.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ, the Disciples, and the crowd of seven thousand poorly represented by twenty-one figures; the landscape, the slope of a woody hill, is grand.—Ruskin, Stones of Venice, iii. 339.

MIRACLE OF THE SLAVE. See *Mark*, St., Miracle of.

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MIROU, ANTON, flourished 1614–53 in Flanders. Flemish school; painted landscapes with biblical scenes in manner of Jan Brueghel; also hunting-pieces with horsemen. Works: Wood Landscape with Hunters (1614), Gotha Museum; Wood Interior with Christ's Temptation (1607), Schleissheim Gallery; Duck-Hunting (1653), Berlin Museum; Landscape with Saul's Conversion (?), Museum, Vienna; two Landscapes, Schönborn Gallery, ib.; Landscape, Copenhagen Gallery; two great Landscapes with many figures, Hermitage, St. Petersburg; Landscape with Abraham and Hagar, Madrid Museum.—Nagler, ix. 313.

MISERS, THE, Jan *Massys*, Windsor

The Misers, Jan Massys, Windsor Castle.

Castle; wood, H. 3 ft. 8 in. × 3 ft. Two figures, a man and his wife, seated at a table, the former writing in a ledger, the latter leaning one arm on his shoulder and the other on the table, on which are jewels, coins, an inkhorn, a purse, etc. Long in Amsterdam, whence purchased in last century for the royal collection. Attributed to Quinten, but probably a repetition by Jan Massys of a picture by his father. Engraved by Richard Earlom; Fittler.—Réveil, ix. 632; Kugler (Crowe), i. 116.

MISSISSIPPI, DISCOVERY OF THE, William H. *Powell*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. Fernando de Soto and his followers coming in sight of the Mississippi River in June, 1540, near the present site of Helena, Ark. Painted in 18— for $12,000. Engraved on back of $10 United States National Bank notes.

MITELLI. See *Metelli*.

MITHERLESS BAIRN, Thomas *Faed*, Melbourne Gallery, Victoria. The interior of a cottage; at right, a mother with her infant in her arms and an older child standing behind her chair; in centre, the grandmother and two other children; all are looking with sympathy at the mitherless bairn, who with downcast eyes stands beside a chair at left. Painted in 1855; sold at Christie's in 1886 for £945.

MNASITHEUS, of Sicyon, third-rate painter.—Pliny, xxxv. 40 [146]; Brunn, ii. 292.

MNASITIMUS, third-rate painter, son and pupil of Aristonidas.—Pliny, xxxv. 40 [146].

MOB CAP. See *Boothby*, Penelope.

MOCETTO (Moceto, Mozzetto), GIROLAMO, of Verona, end of 15th and beginning of 16th century. Venetian school; journeyman to Giovanni Bellini, and perhaps to one of the Vivarini. Best known by his copper-plates. He was one of the few Italian masters of the time who were not influenced by the works of Dürer. The great window of S. Giovanni e Paolo at Venice is signed Hieronymus Mocetus. Lazari says it was painted from his cartoon in 1473 (?). Among his paintings are a Madonna, Chapel of S. Biagio, SS. Nazario e Celso, Verona; another, Vicenza Gallery; and the bust of a man, Modena Gallery.—C. & C., N. Italy, i. 504; Ch. Blanc, École vénitienne; Gaz. des B. Arts (1859), xi. 321; Vasari, ed Le Mon., v. 12; Burckhardt, 190; Bartsch, xiii. 215;

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Willshire, Int., 444; Duplessis, Merveilles de la Gravure (1869), 35; Bernasconi, 265.

MODEL, CHOICE OF A (La Modela), Mariano *Fortuny*, William Stewart, Paris. Academicians of Saint Luke, Rome, choosing a model. A group of painters, in the costume of the 18th century, are examining critically a nude young woman who is posing upon a marble table. The painter has placed the scene in one of the salles of the Colonna Palace. Painted in Rome in 1873. —Davillier, Fortuny, 97, 113.

MOELLER, LOUIS, born in New York in 1855. Genre painter, pupil of the National Academy, studied under Duveneck and Professor Dietz at Munich; spent six years abroad. First exhibited at National Academy in 1883. Studio in New York. Works: Blunder, Selection, Morning News, T. B. Clarke, New York; Road to School (1883); Puzzled (1884); Short Measure (1885); An Interior (1886).

MOENCH-MUNICH, CHARLES VICTOIRE FRÉDÉRIC, born in Paris, April 10, 1784, died in 1867. History painter, pupil of Girodet-Trioson. Medal, 2d class, 1817. Works: Boreas and Orythia (1817); Diana and Actæon; View at Rome; Holy Family (1831); Christ taken from Tomb by Angels (1842); King Candaules and his Wife (1846); Waiting, Return (1847); Two Views of Tréport (1850); Study of a Woman (1855); Naiad; Susanna Bathing (1857); Circle of Cupids (1859); Birth of Venus and Cupid (1861).—Bellier, ii. 102; Larousse.

MOER, JEAN BAPTISTE VAN, born in Brussels in 1819, died there, Dec. 7, 1884. Architecture and landscape painter; visited repeatedly France and Italy. Medals: Paris, 1853, 1855, 1861; Brussels, 1854; Lyons, 1858; Metz, 1861; Order of Leopold, 1860. Works: Interior of Studio in Brussels (1853); St. Gudule's, ib.; Canal in Venice (1864); San Marco, ib.; Great Choir in San Marco, ib.; Court of Doge's Palace, ib.; Chapel of S. Giovanni in San Marco, ib.; Isle of S. Giorgio near Venice; Interior of S. Maria in Belem; Roman Arcades in Spalato; View from Montjuich; Lion Court of Alhambra; Mosque of Cordova; View in Antwerp, Kunsthalle, Hamburg; Decorations, staircase of Royal Palace, Brussels.—Gaz. des B. Arts (1864), xvii. 372; (1865), xix. 26; (1867), xxiii. 16; Chronique des Arts (1884), 512; Müller, 375.

MOERENHOUT, JOSEPH JODOCUS, born at Eekeren, near Antwerp, May 3, 1801. Landscape and battle painter, pupil of Antwerp Academy; won several prizes, then studied at The Hague the masterpieces of Wouwerman and Berchem, and in Paris under Horace Vernet. He painted landscapes conjointly with Schelfhout. Works: Outpost of Cossacks (1827), Horse-race (1829), Stable Interior, Amsterdam Museum; do. (1840), Kunsthalle, Hamburg; Skirmish on Yzerenberg near Louvain (1833); Winter Landscape with Horses and Figures (1840); Falcon Chase (1841); Sleigh on Frozen Canal (1848), Lady riding in Falcon Chase (1846), New Pinakothek, Munich.—Immerzeel, ii. 232.

MOEYART. See *Moyaert*.

MOHN, VICTOR PAUL, born at Meissen, Nov. 17, 1842. Landscape painter, pupil of Dresden Academy and of Ludwig Richter, then studied in Rome, 1866–69. Works: Easter Morning in the Campagna, Day in February at Torre del Quinto (1871); Sunday in Spring (1872); Wedding Journey (1876); Decorations in Royal Theatre, Dresden (1876–77).—Müller, 373.

MOJA, FEDERICO, born in Milan in 1802. Architecture painter, pupil of Milan Academy under Migliara, like whom he painted exterior and interior views of churches, palaces, etc., enlivened with many figures. Works: Interior of Milan Cathedral (1838), Vienna Museum; San Marco in Venice; Interior of St. Germain's in Paris during Siege under Henry IV., do. of Cappella di Rosario, Venice, Doge's Palace, ib.; The Certosa near Pavia (1844); San Maria de' Frari, Venice (1852); Amphitheatre at Verona (1853); Interior of Trappist Monastery; Canal Grande in Venice (2); San Mar-

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co, ib.; Certosa near Pavia (1857), Emperor of Austria.—Wurzbach. xviii. 449.

MOL, PEETER VAN, born in Antwerp, Nov. 17, 1599, died in Paris, April 8, 1650. Flemish school; history and portrait painter, pupil of Seger van de Grave; imitator of Rubens. Master of the guild in 1622–23, went to Paris in 1631, and was one of the founders of the Academy of Painting in 1648. His colour is heavy and wanting in harmony. Works: Adoration of Magi, Antwerp Museum; Descent from the Cross, Louvre; do., in Lille and Reims Museums; Adoration of the Shepherds, Marseilles Museum; Diogenes with the Lantern, Orléans Museum; Continence of Scipio, Rouen Museum; An Elder, Lyons Museum; Pharaoh's Daughter, Mentz Museum; Isaac blessing Jacob, Berlin Museum; Ecce Homo, Amsterdam Museum; Head of St. John Baptist, Copenhagen Museum; Portrait of David Teniers the elder; do. of Anna of Austria.—Ch. Blanc, École flamande; Jal, 868; Kugler (Crowe), ii. 316; Kramm, iv. 1138; Rooses (Reber), 327; Van den Branden, 765.

MPL 1613

MOLA, PIETRO FRANCESCO, born at Coldre, near Como, in 1612, died in Rome, May 13, 1666. Bolognese school; son of Giovanni Battista Mola, an architect; pupil in Rome of Cavaliere d'Arpino; afterwards studied in Venice, and settled at Bologna, where he became the friend and pupil of Albani. Returned to Rome and was patronized by Innocent X., by Alexander VII., Queen Christina of Sweden, and by most of the nobility. He became prince of the Academy of St. Luke, and was invited to France by Louis XIV., who offered him a large salary; but Mola died while making preparations for his departure. He painted both historical subjects and landscapes. His manner is somewhat like that of Guercino. Among his works are: St. Peter delivered from Prison, and Conversion of St. Paul, in the Church del Gesù, Rome; Joseph making himself known to his Brethren, Quirinal Palace, Rome; Assumption, St. Michael the Archangel, S. Marco, Rome; Adoration of the Magi, do. of the Shepherds, and Painter's portrait, Uffizi, Florence; Abraham and Hagar, Capitol, Rome; St. Bruno, Palazzo Doria, Rome; Vision of St. Rombold, Naples Museum; St. John preaching in the Wilderness, Repose in Egypt, National Gallery, London; Baptism of Christ, Copenhagen Gallery; Death of Dido, Hero by the Body of Leander, Dresden Museum; Marriage of St. Catharine, Königsberg Museum; The Magdalen in a Cavern, Abraham casting off Hagar, Old Pinakothek, Munich; Jacob in Conversation with Rachel (2), Repose in Egypt, Hermitage, St. Petersburg; Rape of Europa, Leuchtenberg Gallery, ib.; St. John predicting the Coming of the Messiah, Stuttgart Museum; Hero finding Leander's Body, Liechtenstein Gallery, Vienna; Repose in Egypt, Harrach Gallery, ib.—Ch. Blanc, École bolonaise; Burckhardt, 764, 793, 808.

MOLENAER, CORNELIS, called Strabo or Neel de Scheeler (cross-eyed), born in Antwerp about 1540, died there after 1591. Flemish school; landscape painter of great merit; master of the guild in 1564. His pictures show a certain grandeur of composition, fine colouring and perspective, and especially elaborate treatment of trees. Painted by the day like a workman and often finished a landscape per diem, for which he was paid a daelder (1 fl. 50). Works: Winter Landscape with Skaters, Aschaffenburg Gallery; Wood do. with Good Samaritan, Berlin Museum; Peasant Company, Flemish School, Peasants Dancing, Stuttgart Museum; Winter Landscape, Stockholm Museum; Three

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Marines, Madrid Museum.—Michiels, vi. 143; Nagler, Mon., ii. 135; Rooses (Reber), 116; Van den Branden, 272.

MOLENAER, JAN MIENSE, born in Haarlem, died there, buried Sept. 19, 1668. Dutch school; genre painter; imitator, if not pupil, of Frans Hals, later influenced by Rembrandt. His pictures representing peasant life are animated, the colouring warm and clear. Works: Peasant Woman and Boy, Buckingham Palace, London; Tailor's Shop, Earl of Shrewsbury, Alton Towers; Dutch Interiors (2), Brussels Museum; Evening Prayer, Amsterdam Museum; Village Festival (1658), Hague Museum; Two Rustic Interiors, Rotterdam Museum; Merry Peasant Party, Peasant and Fiddler, Dresden Gallery; Interior of Flemish Tavern, Village Wedding, Musée Rath, Geneva; Tavern with Dancer (1659), Ballad Singer, Berlin Museum; Guard Room, Brunswick Museum; Peasant Wedding in Village Inn, Carlsruhe Gallery; Jealous Wife at the Inn (1650), Gallery, Copenhagen; Frugal Repast, Moltke Collection, ib.; Peasants at Cards in Tavern, Darmstadt Museum; do. (2), and Peasants Dancing, Kunsthalle, Hamburg; Smoker holding a Glass, Städel Gallery, Frankfort; Dutch Schoolroom, Ferdinandeum, Innsbruck; Interior of a Smithy, Königsberg Museum; Peasants Carousing, Leipsic Museum; Winter Landscape with Skaters, Oldenburg Gallery; Rustic Interior, Hermitage, St. Petersburg; Interior with many Figures, Winter Palace, ib.; Peasants at Cards, Schleissheim Gallery; Peasant with Mug, Woman Singing, Merry Company, Peasants' Brawl, Schwerin Gallery; Peasant Company (2), Feast of the Bean, Liechtenstein Gallery, Vienna; Boors Regaling, The Bean King, Historical Society, New York.—Allgem. d. Biog., xxii. 210; Bode, Studien, 199, 615; Burger, Musées, ii. 268; Immerzeel, ii. 234; Kugler (Crowe), ii. 426; Kramm, iv. 1139; Riegel, Beiträge, ii. 338; Zeitschr. f. b. K., xvii. 157.

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MOLENAER, NICOLAAS or KLAAS, born in Haarlem, died there, buried Dec. 31, 1676. Dutch school; landscape and genre painter in the manner of Isaak von Ostade and Dekker; joined the Haarlem guild in 1651. Has often been confounded with the much earlier Flemish master, Cornelis Molenaer. Works: Bleachery, Rotterdam Museum; Canal with Skaters, Hermitage, St. Petersburg; Winter Landscape, Christiania Gallery; do., Bamberg Gallery; do., Leipsic Museum; do., and Peasants at the Inn, Schwerin Gallery; do., Historical Society, New York; Two River Landscapes, Brunswick Gallery; Ballad Singer before Village Inn (1650), Schleissheim Gallery; Two Landscapes, Stuttgart Museum; Winter Landscape, and two others, Liechtenstein Gallery, Vienna.—Kugler (Crowe), ii. 426; Kramm, iv. 1130; Bode, Studien, 205; Riegel, Beiträge, ii. 353, 398; Van der Willigen, 225.

N. Molenaar 1650

MOLENAER, PEETER. See *Meulener*.

MOLIÈRE BREAKFASTING WITH LOUIS XIV., Jean Léon *Gérôme*, James H. Stebbins, New York. Scene illustrating a doubtful story narrated by Madame Campan, that the King, when trying to create the drama in France, finding that his gentlemen refused to dine with Molière, the upholsterer's son, put them to shame by inviting him to his own table. Photogravure in Art Treasures of America.—Art Treas. of Amer., i. 99.

By Hégésippe Jean *Vetter*, Luxembourg Museum; canvas, H. 2 ft. 2 in. × 3 ft. 3 in. Salon, 1864.

MOLINO, IL. See *Isaac* and Rebekah, Marriage of.

MÖLLER, JENS PETER, born at Faaborg, in Fünen, Oct. 5, 1783, died in Copenhagen, Sept. 29, 1854. Landscape painter, pupil of Copenhagen Academy; visited Belgium, France, and Italy, in 1810–13, studied in Paris the works of Claude Lorrain, returned to Denmark in 1815, became profes-

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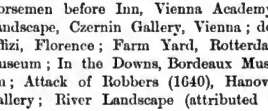
sor, member of the Academy, and conservator of the Royal Gallery in 1826. Order of Dannebrog, 1829; Officer, 1840. Works: Views of Castles Kronborg and Frederiksborg, Wetterhorn and Rosenlaui Glacier (1834), Wood-Path near Elsinore (1838), Copenhagen Gallery; Strait of Svendborg, Thorwaldsen Museum, Copenhagen; Four Divisions of Day, Castle Christiansborg.—Raczynski, iii. 549; Weilbach, 506.

MÖLLER, NIELS BJÖRNSEN, born at Drammen, Norway, in 1829. Landscape painter, pupil of Copenhagen and Düsseldorf Academies; visited Switzerland, Paris, and the North of Europe. Medal, Vienna, 1873; lives in Düsseldorf. Works: Waterfall in Norway; Wetterhorn; Nornäs in the Sogne Fjord; Thun Lake; Harbour of Refuge at Lysakiel; Pilot Watch; Swedish Landscape (1860), Kunsthalle, Hamburg; View in Lyskil, Sweden (Jubilee Exhibition, Berlin, 1886). His wife Johanna (née Holmlund, born in 1825, died in Düsseldorf, March 25, 1872), was a skilful genre painter.—Müller, 374; Kunst-Chronik, vii. 270.

MOLS, ROBERT, born at Antwerp, contemporary. Landscape and marine painter in Antwerp. Medals: Paris, 3d class, 1874; 2d class, 1876. Works: Roadstead of Antwerp, City Hall, Antwerp; Great Harbour Reservoir in Antwerp; View of Rouen; Harbour of Havre; Dordrecht (1884); On the Scheldt (1885); Bordeaux (1886); Harbour of Hamburg (Jubilee Exhibition, Berlin, (1886).—Müller, 374.

MOLTENI, GIUSEPPE, Cavaliere, born at Affori, near Milan, Oct. 23, 1800, died in Milan, Jan. 11, 1867. History, genre, and portrait painter, pupil of Milan Academy; attracted attention in 1829 through the exhibition of a series of portraits, and in consequence was afterwards employed at the Imperial Court in Vienna; painted many genre pictures of romantic tendency, and in 1855 became conservator of the Brera Gallery in Milan, having entered the Senate of the Academy in 1850. Works: Holy Family, National Gallery, Berlin; Lady at Confessional (1838), Vienna Museum; Pietà, Three portraits, Fondazione Poldi-Pezzoli, Milan.—Jordan (1885), ii. 154; Wurzbach, xix. 29.

MOLYN, PIETER DE, the elder, born in London before 1600, died in Haarlem, buried March 23, 1661. Dutch school; landscape painter; entered Haarlem guild in 1616, dean in 1633. Painted flat and hilly landscapes with great truth; colouring warm and forcible, skies of great transparency; excellent draughtsman; also painted military scenes. Works: Night Festival (1625), Brussels Museum; Rural Frolic, Aschaffenburg Gallery; Sandy Height with Group of Trees (1626), Brunswick Gallery; Winter Landscape with Skaters (1626), Venice Academy; Village Plundered (1630), Haarlem Museum; Cavalry Attack (1643), Palais de l'Élysée, Paris; Landscape with Figures (1646), Berg Collection, Stockholm; do. (2, 1657), Friesendorff Collection, ib.; do. (1660), Redin Collection, ib.; do., Michaelson Collection, ib.; do., Sander Collection, ib.; Ravine with Figures, Berlin Museum; Horsemen before Inn, Vienna Academy; Landscape, Czernin Gallery, Vienna; do., Uffizi, Florence; Farm Yard, Rotterdam Museum; In the Downs, Bordeaux Museum; Attack of Robbers (1640), Hanover Gallery; River Landscape (attributed to



Van Goyen), Mannheim Gallery.—Kugler (Crowe), ii. 462; Nagler, Mon., iv. 649; Riegel, Beiträge, ii. 350; Van der Willigen, 225; Zeitschr. f. b. K., vii. 168; xiv. 96; xvi. 60; xix. 369.

MOLYN, PIETER, the younger (called Il Cavaliere Tempesta), born in Haarlem in 1637, died in Milan, June 29, 1701. Dutch school; son of Pieter the elder. At first painted animals and hunts in the style of

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Frans Snyders, and afterwards, while in Italy, sea-storms and shipwrecks, whence his surname. Called also Pietro Mulier, or de Mulieribus, because he caused his wife to be assassinated in order to marry his mistress, for which he was imprisoned in Genoa five years; when liberated, he deserted his second wife and went to Milan, where he led a wild life, under the name of Pietro Muller. His works mark the decline of Dutch as well as Italian painting. Works: Plundering of a City in Winter, Military Camp, Brunswick Gallery; Italian Landscape with Repose in Egypt, Carlsruhe Gallery; Landscapes with Shepherds and Cattle (3), Cassel Gallery; Thunder-Storm (3), Landscape with John the Baptist, do. with Man and Oxen, Dresden Gallery; Sally from a Castle, Kunsthalle, Hamburg; Signal Tower on Sea Coast, Oldenburg Gallery; Storm at Sea, Hermitage, St. Petersburg; Four Landscapes, Schleissheim Gallery; Two Cattle-pieces, Museum, Vienna; Destruction of Sodom and Gomorrah (1696), Five Landscapes, Liechtenstein Gallery, ib.; Landscape with Figures and Dog, Czernin Gallery, ib.; Artist's portrait, Uffizi, Florence; Marine with Jonah and the Whale (2), do. with Christ and the Apostles Fishing (2), Galleria Estense, Modena; Cattle-pieces (2), Moonlight, Landing of Æneas in Italy, Historical Society, New York; others in Bergamo, Milan, Rome, and other Italian Galleries.—Ch. Blanc, École hollandaise; Immerzeel, ii. 225; Museo fiorentino, iii. 281; Nagler, Mon., iv. 649; Riegel, Beiträge, ii. 425.

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MOMMERS, HENDRIK, born in Haarlem in 1623, died there in 1697. Dutch school; landscape and animal painter, master of the guild in 1647, president in 1654; studied nature in Italy, and on his return home worked in the style of Karel du Jardin. A vigorous and at the same time pleasing tone prevails in his Italian vegetable markets, marines, and pastures. Works: Market, Brussels Museum; Mountain Landscape with Shepherds and Sheep, Rotterdam Museum; Market Square in Rome, Aschaffenburg Gallery; Hilly Landscape with Shepherdess and Boys, Berlin Museum; Animals drinking at a Well, Ferdinandeum, Innsbruck; Animal-piece with Shepherdess Milking, Leipsic Museum; Landscape with Cattle and Sheep, Old Pinakothek, Munich; White Bull, Oldenburg Gallery; Herd Resting, Schleissheim Gallery; Landscape with Sale of Fruit, etc., do. with Riders, Liechtenstein Gallery, Vienna; Large Landscape, Stockholm Museum.—Immerzeel, ii. 236; Kugler (Crowe), ii. 452; Kramm, iv. 1140.

Mommers

MOMPER, FRANS DE, born in Antwerp, died there in 1660–61. Dutch school; landscape painter, formed under the influence of Dutch masters like Van Goyen and Roghman; entered guild of Antwerp in 1629–30, painted there, at Haarlem, and The Hague. Work: View of Amsterdam, Berlin Museum.

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—Meyer, Museen, 291, 562; Zeitschr. f b. K., vii. 172.

MOMPER, JODOCUS (Joost, Josse) DE, the younger, born in Antwerp in 1564, died there between Nov. 2, 1634, and March 9, 1635. Flemish school; landscape painter, son and pupil of Bartholomeus de Momper; entered the guild in 1581, was its dean in 1611. Jan Brueghel, Frans Francken, the younger, Hendrik van Balen, and Teniers, the elder, his friends and fellow-workers, painted the figures in his pictures. Works:

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Landscape with Hunting Incident of Archduke Maximilian, Antwerp Museum; Repose in Egypt, Antwerp Cathedral; Mountainous Landscape, Amsterdam Museum; Landscapes (4) depicting the Seasons, Mountainous Landscapes (3), Brunswick Gallery; Tower of Babel, Alpine Landscape, Cassel Gallery; do., Berlin Museum; Rocky Landscapes (3), Mountainous do. (4), Dresden Gallery; View of St. Gothard, Rocky Landscape, Vienna Museum; Landscapes (4), Copenhagen Gallery; do. (12), Madrid Museum; Landscape, Mass in a Grotto, View of a Castle, Landscape with Vintage, Travellers passing Cavern, Aschaffenburg Gallery; Bird's Eye View of a Landscape, Old Pinakothek, Munich; Dutch Seaport, Germanic Museum, Nuremberg; others in Museums of Cologne, Darmstadt (2), Lille, Nantes, Naples; in Galleries of Bamberg, Christiania, Oldenburg (2), Schwerin (2), Turin; Harrach and Liechtenstein Galleries, Vienna; Hermitage, St. Petersburg.—Allgem. d. Biogr., xxii. 159; Biog. nat. de Belgique, v. 564; Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 109, Kugler (Crowe), i. 260; Kramm, iv. 1141, Michiels, ix. 123; Riegel, Beiträge, ii 38; Rooses (Reber), 120; Van den Branden, 309; Zeitschr. f. b. K., vii. 172.

MONA (Monio), DOMENICO, born in Ferrara in 1550, died in Parma in 1602. Lombard school; pupil of Giuseppe Mazzuoli; had great facility of execution, and left many large works in Ferrara, whence he was obliged to flee after he had killed an officer of Cardinal Aldobrandini's household in a fit of frenzy. Some of his pictures are praiseworthy, but many are inferior.—Lanzi, iii. 210; Ch. Blanc, École ferraraise.

MONA LISA, Leonardo da *Vinci*, Louvre; wood, H. 2 ft. 6 in. × 1 ft. 9 in. Portrait of Mona (Madonna, Madame) Lisa Gherardini, third wife (married 1495) of Francesco del Giocondo, whence called La Gioconda (Fr., La Joconde). Half-length, life-size, seated in an arm-chair, with hands crossed; costume simple, without ornament; background, a mountainous landscape. Painted in 1500–1504, Leonardo having had it four years in hand. Francis I. paid 4,000 gold crowns for it a few years later. Many copies, some by pupils of Leonardo: Madrid Museum; Munich Gallery; Hermitage, St.

Mona Lisa, Leonardo da Vinci, Louvre.

Petersburg, Prince Torlonia, Rome; Casa Mozzi, Florence; Villa Sommariva, Lake of Como; Earl of Wemyss, Mr. Hume, Mr. Woodburn, London. Engraved by Fauchery; Massard; Calamatta; Bridoux.—Vasari, ed. Mil., iv. 39; Clement, 219, 373; Rigollot, i. 295; Heaton, Leonardo, 49, 264; Gilbert, Cadore, 75; Richter, Leonardo, 88; Musée français, ii. Part 2; Klas. der Malerei, i. Pl. 18; Gaz. des B. Arts (1859), i. 163; Ch. Blanc, École florentine; Filhol, xi. Pl. 29; Larousse, ix. 997.

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MONACA, LA (The Nun), attributed to Leonardo da *Vinci* (?), Pitti, Florence; wood, H. 2 ft. × 1 ft. 4 in. Half-length, in black dress, with white veil falling upon shoulders; holds a book in left hand; background, seen through two arches, the buildings of a city with hill in distance. Supposed by some to be a portrait of Ginevra, wife of Amerigo Benci, which Leonardo painted in Florence about 1500, but the picture is probably not by Leonardo. Bought by Ferdinand III. of Niccolini family. Engraved by Marchi.—Vasari, ed. Mil., iv. 39; Gal. du Pal. Pitti, ii. Pl. 36; Clement, 374; Rigollot, Hist. des Arts, etc., i. 301; Heaton, 266, 270.

MONACHESI, NICOLA, born at Tolentino, Italy, in 1795, died in Philadelphia, Pa., in 1851. History and portrait painter, pupil of the Accademia di S. Luca, Rome, under Gasparo Landi, where he won the first prize for painting. In 1831 he emigrated to America, made his home in Philadelphia, and soon after became a naturalized citizen. Among his earliest patrons were Stephen Girard, Madam Rush, and Joseph Bonaparte. In 1832 he executed a series of frescos in St. John's Roman Catholic Church (then the Cathedral), Philadelphia, which brought him into prominent notice. These, painted upon wet plaster, are said to have been the first real frescos executed in this country. In 1833–34 he frescoed the Philadelphia Merchants' Exchange, and in 1834 Matthew Newkirk's residence, the decorations of which were carefully preserved when it was made into St. George's Hall. He also frescoed the Roman Catholic Churches of St. Mary, St. Joseph, St. Augustine, and St. Philip, and painted altarpieces for them. In 1841–42 his large historical picture, The Murder of Jane McCrea, was exhibited in Philadelphia. His portraits exist in many old families of Philadelphia and its vicinity.

MONACO. See *Lorenzo* Monaco.

MONARCH OF THE GLEN, Sir Edwin *Landseer*, H. W. Eaton, M.P., London; canvas, about 5 ft. 6 in. square. A noble stag, crowned with twelve tines, stands among the clouds on a throne of rock and heather, proudly rearing his head, breathing defiance to all rivals. Painted in 1851; intended to fill a square panel in the House of Lords, but declined. Landseer soon had his revenge when the picture won the admiration of everybody at the Academy Exhibition. Sold to Lord Londesborough for 350 guineas; at Lady Otho Fitzgerald sale (1884), £6,510. Engraved by Thomas Landseer.—London Times, May 12, 1884.

MONCADA, FRANCISCO DE, portrait,

Francisco de Monçada, Anton van Dyck, Louvre, Paris.

Anton van *Dyck*, Louvre, Paris; canvas, H. 9 ft. 11 in. × 8 ft. Equestrian portrait of Monçada, Marquis d'Aytona, commander of the Spanish forces in the Netherlands (born in 1586, died in 1635). He is in armour, bare-headed, with a red silk scarf on left arm, and a commander's baton in his hand. One of Van Dyck's best equestrian pictures. Painted about 1632. Engraved by R. Morghen; Vorsterman. Study (bust) in Louvre; engraved by Snyderhoef.—Villot, Cat. Louvre; Filhol.

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MONCHABLON, XAVIER ALPHONSE, born at Avillers (Vosges), June 12, 1835. History and portrait painter, pupil of Cornu, Gleyre, and the École des Beaux Arts. Won the grand prix de Rome in 1863. Medals: 1869; 2d class, 1874. Works: Four Evangelists (1874, cartoons for frescos); Salvator Mundi (1875); Joan of Arc (1876); Toilet of Venus (1877); Fallen Titan, Summer, August, October (1878); Annunciation (1882); Lorraine and its illustrious Children (1886), Faculty of Literature, Nancy; portraits of Victor Hugo (1880), and others.—Bellier, ii. 107; Claretie (1874), Peintres, 328.

MONDINO. See *Scarsella.*

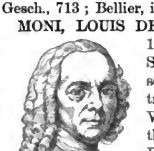
MONET, CLAUDE, born in Paris; contemporary. Landscape painter, of the so-called Impressionist school. Works: Mouth of the Seine at Honfleur (1865); Camille, Fontainebleau Forest (1866); Vessels leaving Le Havre (1868); Lavacourt (1880); Portraits of Marshal de Mailly and of Duc de Noailles, Perpignan Museum. In New York were exhibited in 1886: Breaking up of Ice on the Seine, Low Tide at Pourville, Snow at Port Villers, La Manne Porte at Etretat, Cap d'Antifer, A Farm, Study of Willow Trees, Canal in Holland, A Wheat Field, The Seine at Lavacour, The Seine at Giverny, Cabin at Pourville, Near Monte Carlo, The Seine at Argenteuil, and several others.—Gaz. des B. Arts (1883), xxvii. 342.

MONEY CHANGERS, Quinten *Massys*, Louvre; wood, H. 2 ft. 4 in. × 2 ft. 3 in.; signed, dated 1518 (or 1519?). Called also the Banker and his Wife. Two figures, a man and his wife, seated behind a table, the former weighing gold coin, the latter turning over the leaves of a black-letter volume. A small round mirror on the table reflects the head of a third person not seen in the picture. Acquired in 1806, of the Sieur Marivaux, for 1,800 francs. Many repetitions or copies, some by Marianus de Seew. —Kugler (Crowe), i. 116; Cat. Louvre.

MONGIN, PIERRE, born in Paris in 1761, died at Versailles, May 18, 1827. Landscape and battle painter, took part in the first campaigns of the republic, and painted many of their incidents. Was also a gifted and witty writer. Works: The Emperor's Bivouac near Castle Ebersberg in 1809 (1810), Reserve Army passing through Defiles of Albarède (1812), Versailles Museum; Blessing the Troops departing for Italy (1814), Marseilles Museum; Park Landscapes (4, 1793, 1795), Wood and River Landscapes (4, 1795, 1796), Domestic Happiness, Mother's Joy, Schwerin Gallery. —Bellier, ii. 108; Kunstbl. (1827), 232.

MONGINOT, CHARLES, born in Brienne (Aube), Sept. 24, 1825. Fruit, flower, and animal painter, pupil of Couture. Much employed in decorative work. Medals: 1864, 1869. Works: Still Life (1853), Luxembourg Museum; do., Chartres Museum; Landlord's Impost (1863), Troyes Museum; Blood Drinkers, Milk Drinkers (1883); Charlotte and her Pigeons, Ape and Fountain (1884); Corner of Fish Market, Chevalier of the 16th century (1885); A Medal, with the Feet in the Plate (1886).—Meyer, Gesch., 713; Bellier, ii. 109.

MONI, LOUIS DE, born at Breda in 1698, died at Leyden, Sept. 15, 1771. Dutch school; genre and portrait painter, pupil of Van Kessel and Biset, then at The Hague of Philip van Dyck, whom he accompanied to Cassel; lived for many years in Leyden; studied Gerard Dou, and tried to imitate his style. Works: Cavalier offering Purse to Girl with Cat, Louvre; Lacemaker (1742), Hague Museum; Woman watering Flowers, Amsterdam Museum; Girl and Fishwife, Rotterdam Museum; Maid at Window opening Oysters, Vienna Museum; Boy rescuing a Bird from a Cat, Fishmonger Woman and Boy, Carlsruhe



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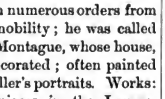
Gallery; Crabmonger (1723), Man at Breakfast, Hermitage, St. Petersburg.—Ch. Blanc, École hollandaise; Immerzeel, ii. 236; Kugler (Crowe), ii. 545; Kramm, iv. 1142.

MONLEON Y TORRES, Don RAFAEL, born in Spain; contemporary. Marine painter. Works: Roadstead of Alicante (1881), Madrid Museum; Canal in Holland (1884), Ateneo, ib.; Shipwreck in Port of Loredo (1884).—La Ilustracion (1884), i. 58, 99, 109, 395.

MONNOYER, JEAN BAPTISTE, born at Lille, July 19, 1634, died in London, Feb. 16, 1699. Flemish school; flower and still-life painter, studied in Lille, went early to Paris, where in 1665 he became member, and in 1679 councillor, of the Academy. Favoured with numerous orders from Louis XIV. and the nobility; he was called to England by Lord Montague, whose house, besides others, he decorated; often painted backgrounds for Kneller's portraits. Works: Flower- and Fruit-pieces in the Louvre, Paris (8), in Museums of Arras, Grenoble, Lille (2), Lyons (4), Montpellier (3), Nantes, Orléans (2), Rennes (2), Rouen (3), Toulon



(2), Troyes; Carlsruhe Gallery (2); Old Pinakothek, Munich.—Bellier, ii. 110; Ch. Blanc, École française, i.; Dezallier, ii. 332; Jal, 880; Lejeune, Guide, i. 190; Michiels, ix. 293.

MONSEIGNEUR'S ANTECHAMBER (L'antichambre de Monseigneur), Georges Jean *Vibert*, M. Botchine, Moscow. An antechamber in a cardinal's palace, with several persons awaiting an audience; at left, a pretty peasant girl, seated on a sofa, holding in her lap a basket containing a live hen, with which a jolly monk, sitting beside her, is playing; at right, an austere-looking friar, with an open breviary in his hands, is peeping suspiciously around from behind a column, as if he feared that something wrong was going on; in background, two other persons conversing. Salon, 1876.

MONT, DEODATUS VAN DER (Delmont), born at Saint Trond, Belgium, baptized Sept. 24, 1582, died at Antwerp, Nov. 24, 1644. History painter, pupil of Rubens, who honoured him with his particular friendship, and whose travelling companion he was in Italy in 1600–1608; master of the Antwerp guild in 1608. Was employed as painter and architect by the Duke of Neubourg, who ennobled him, and as an engineer by Philip IV. of Spain. Van Dyck painted his portrait. Works: Transfiguration of Christ, Antwerp Museum; do., Nancy Museum.—Cat. du Mus. d'Anvers (1874), 107; Michiels, viii. 213; Rooses (Reber), 271; Van den Branden, 747.

MONTAGNA, BARTOLOMMEO, born at Orzinovi, near Brescia, about 1450, died at Vicenza, Oct. 11, 1523. Venetian school; resident of Vicenza in 1480, and painted an altarpiece there in 1483. Bred probably in the local school of Vicenza, he was early attracted by Bellini and Carpaccio, but his style was not fully developed until he visited Padua (1491), where he studied Mantegna. From Padua he went to Verona, and in 1496 settled down to steady work in Vicenza, where he was held in great esteem, and accounted the first resident master. Among his best works are the *Madonna* and Saints (1499), Brera, Milan; Madonna, in S. Maria in Vanzo, Padua; Madonna and Saints, Venice Academy; do. (1487), Bergamo Gallery; do. (1499), Milan Academy; do. (1500), Berlin Museum; and the Pietà (1500), Church of Monte Berico. Other examples in the Vicenza Gallery, in the

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Louvre, the National Gallery, London, and at Orgiano, Modena, Pavia, Schwerin, and Stuttgart.—C. & C., N. Italy, i. 423; Burckhardt, 174, 191, 603; Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., vi. 86, 104, 127; Lermolieff, 435; Lübke, Gesch. ital. Mal., i. 476.

OP VS..... MONTAGNA

MONTAGNA, BENEDETTO, first half of 16th century. Venetian school; son of Bartolommeo, though commonly called his brother, and his assistant until his father's decease. Better known as an engraver than as a painter. His father bequeathed him the bulk of his property and his practice, but Benedetto was not Bartolommeo's equal in talent. In 1490 he was master in his guild. There are pictures by him in the Duomo at Vicenza, in the Brera, Milan (1528), and in the Venice Academy (1533).—C. & C., N. Italy, i. 435; Ch. Blanc, École vénitienne; Bartsch, xiii. 332; Lübke, Gesch. ital. Mal., i. 478; Wiltshire, 446.

MONTAGNANA, JACOPO, born before 1450, died in Padua about 1499, in which year he made his will. Venetian school; Vasari classes him among the disciples of Giovanni Bellini, but he was probably a follower of Mantegna, who somewhat modified his later work by study of Bellini and Carpaccio. Enrolled among the members of the Paduan guild in 1469. His constant employment in later years in the Santo, where he painted now destroyed frescos in the Chapel of the Sacrament (1476), and the important works intrusted to him, show the esteem in which he was held.—C. & C., N. Italy, i. 361; Gonzati, La Basilica di S. Antonio, Padua (1854), i. 59, 258.

MONTALBA, CLARA, born at Cheltenham; contemporary. Landscape and marine painter, pupil in Paris of Eugène Isabey. Associate of London Society of Painters in Water Colours in 1874, and of Belgian Society in 1876. Exhibits at Royal Academy and Grosvenor Gallery. Works: Festa di S. Antonio—Venice, Canal—Venice (1879); S. Chiara—Venice (1880); Dalmatian Boat, S. Marco—Venice (1881); Boats—Venice, Riva degli Schiavoni—Venice (1882); Trabacolo at Custom House—Venice, Cement Works on Thames (1883); Middelburgh, Port of do. (1884); Port of Amsterdam (1886). Of her sisters, Ellen and Hilda Montalba paint portraits and figure-pieces, and Henrietta S. Montalba is a sculptor.

MONTANO D'AREZZO, of Arezzo, beginning of 14th century. He was of considerable ability and great industry, and undertook large and important works. In 1305 he painted two chapels in Castel Nuova, and in 1306 two chapels in the Castel del' Ovo, Naples. In 1310 he was knighted by King Robert. He adorned a chapel in the Monastery of Montevergine, near Avellino, and he is the traditional author of a Madonna there.—C. & C., Italy, i. 190.

MONTEN, DIETRICH, born in Düsseldorf, Sept. 18, 1799, died in Munich, Dec. 13, 1843. Historical, genre, and battle painter, pupil of Düsseldorf Academy, then in Munich of Peter Hess; travelled in Austria, Saxony, Prussia, Italy, and Holland. Works: Victory of Louis the Rich at Gingen; Battle of Neerwinden; Cavalry Skirmish in Battle of Leipsic; Prussian Artillery (1827), Departure of the Poles from Home (1832), National Gallery, Berlin; King Louis I. in Family Circle; King Otto of Greece and Suite; Napoleon I. with his Generals; Episode in Battle of Lützen; Death of Gustavus Adolphus at Lützen (1835), Hanover Gallery; Transportation of Wounded Soldiers, Leipsic Museum; Death of Duke of Brunswick at Quatre Bras; Major Schill's Death in Stralsund; Three fresco paintings in Arcade of Royal Garden, Munich.—Allgem. d. Biog., xxii. 189; Cotta's Kunstbl. (1836), 23; (1844), 166; Jordan (1885), ii. 155; Nagler, Mon., ii. 480.

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MONTENARD, FRÉDÉRIC, born in Paris; contemporary. Landscape painter, pupil of Dubufe, Mazerolle, Delaunay, and Puvis de Chavannes. Medal: 3d class, 1883.

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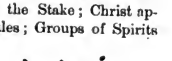
Works: Hamlet of Chêne-Rogneux, Banks of the Indre (1875); September Morning near Brignoles, Environs of Loches (1876); Pond of Chêne-Percé, The Seine at the Pond-National, Bercy (1877); Autumn Morning in Provence (1879); Coast of Saint-Waast-la-Hongue, Evening in Provence (1880); Evening in the Fields, On the Cliff (1881); In Provence, Port of Commerce at Toulon (1882); Transport-Ship leaving Toulon (1883), Luxembourg Museum; Cemetery on Coast of Mediterranean (1883); Landing Place for Oranges at Toulon, Village of Sixfours (1884); Embarking of Troops at Toulon; The Grande Route from Toulon to La Seyne (1885); On the Coast of Provence (1886).—Bellier, ii. 115.

MONTFOORT, ANTHONIS VAN, called Van Blockland, born at Montfoort about 1532–34, died at Utrecht in 1583. Dutch school; history and portrait painter, pupil in Antwerp of Frans Floris, whose style he imitated. Married at the age of nineteen, and settled at Delft. In 1572 he went to Italy and studied works of the great masters; on his return settled in Utrecht. His treatment of the nude is praiseworthy. His religious subjects are distinguished for simplicity of feeling. Works: Diana and Actæon (1573), Vienna Museum; Adoration of Shepherds, Berlin Museum. — Immerzeel, ii. 237; Kramm, iv. 1144; Nagler, Mon., i. 62.

MONTFORT, ANTOINE ALPHONSE, born in Paris, April 3, 1802. Genre and landscape painter, pupil of Horace Vernet, of Gros, and the École des Beaux Arts. Medals: 3d class, 1837, 1863. Works: Pirates in Greek Archipelago (1837); View of Nazareth (1844); Return to the Tribe, Arab Women around Cistern, Village of Nazareth—Syria (1855); Arab Camp (1859); Start for Falcon Chase (1863); Syrian Farrier, Street of Latakia (1876); Arab Camp in the Desert (1878); Enrolment in Syria, 1838 (1881).—Bellier, ii. 115.

MONVEL, LOUIS MAURICE BOUTET DE, born at Orleans, France; contemporary. Figure painter, pupil of Cabanel, Jules Lefebvre, Boulanger, and Carolus-Duran. Medals: 3d class, 1878; 2d class, 1880. Works: Marguerite and Martha at Church (1874), Orléans Museum; Toilet of Truth (1877); Good Samaritan (1878); Lesson before the Sabbath, On the High Plateaus in Algeria (1880); Return from Market in Kabylia (1882); On the Strand (1885); Sun-effect in Algeria (1886).

MONVOISIN, RAYMOND AUGUSTE QUINSAC, born at Bordeaux, Aug. 3, 1794, died at Boulogne-sur-Seine, April 1, 1870. History painter, pupil of Guérin; won the grand prix de Rome in 1822. He founded a school of art in Valparaiso, where he lived sixteen years. Medals: 1st class, 1831, 1837. He married Domenica Festa (born 1805, in Rome), a skilful miniature painter. Works: Christ healing the Possessed (1819), Bordeaux Museum; Orestes and Pylades (1822); River Scamander (1824); Telemachus and Eucharis (1827); Shipwreck (1827); Birth of the Virgin (1830), Notre Dame de Lorette; Exaltation of Sixtus V. (1831), Luxembourg Museum; Ali-Pasha and Vasiliki, Blanche de Beaulieu, Louis XIV. and Mlle. de la Vallière (1833); Jeanne La Folle (1834), Amiens Museum; Death of Charles IX. (1835), Montpellier Museum; Battle of Denain (1837); Session of the 9th Thermidor (1838); Christ on the Cross, Death of the Poet Gilbert (1839), Nancy Museum; Christ surrounded by Angels; Paraguayan Man and Wife; Cacique of the Araucanians; Captive Chilian Woman among Araucanian Indians (1859); Women Bathing; The Cordilleras, Resignation (1863); Travelling in the Cordilleras, Souvenir of the Cordilleras (1864); Creation of Man; John Huss; Joan of Arc at the Fountain; Joan of Arc wounded; Joan of Arc at the Stake; Christ appearing to his Apostles; Groups of Spirits



receiving Spiritual Communications; Portraits of five kings of France, of Conneta-

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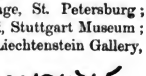
ble Châtillon (1835), of Marshals Xaintrailles (1834), Gyé, Trivulce (1835), Lavardin. Noailles, Dampierre, three others, Versailles Museum.—Bellier, ii. 117; Larousse; Meyer, Gesch., 277.

MOONEY, EDWARD, born in New York in 1813. Portrait painter, pupil of the National Academy, Inman, and William Page. Professional life passed in New York, with the exception of four winters in Columbus, Ga., and Savannah. Gold medal from National Academy, when a pupil there. Elected an A.N.A. in 1834, and N.A. in 1840. Portraits: Ex-Mayors Andrew Mickle, Jacob R. Westervelt, Isaac L. Varian, City Hall, New York; Achmet Ben Aman (1840), Common Council, ib.; Judge Edmunds (New York Bar); Governor Seward, State House, Albany.

MOOR, KAREL DE, the elder, born in Leyden, Feb. 22, 1656, died at Warmond, Feb. 16, 1738. Dutch school; history, genre, and portrait painter, pupil of Gerard Dou, Abraham van den Tempel, Frans van Mieris, and Godfried Schalcken, whose realistic tendencies he followed. He treated both sacred and profane history, but excelled in life-size portraits, resembling in animation and mastery those of Abraham van den Tempel. Created chevalier by the Emperor of Austria for his portraits of Prince Eugene and the Duke of Marlborough. Works: Dutch Family, Louvre; Young Lady with Bouquet, Antwerp Museum; Portraits of Trustees, Leprosenhuys, Amsterdam; Flight into Egypt, Offering, Rotterdam Museum; Brutus sentencing his Sons, Town Hall, Leyden; Portrait Group, Museum, ib.; Joseph interpreting Dreams, Aschaffenburg Gallery; Lady as Fishmonger, Carlsruhe Gallery; Hermit, Dresden Gallery; do. (1730), and Ecce Homo, Hermitage, St. Petersburg; Man with White Beard, Stuttgart Museum; Male Portrait (1597), Liechtenstein Gallery,



Vienna; Pyramus and Thisbe (1710), Turin Museum.—Cat. du Mus. d'Anvers (1874), 112; Immerzeel, ii. 238; Kugler (Crowe), ii. 541; Kramm, iv. 1148; Ch. Blanc, École hollandaise; Riegel, Beiträge, ii. 26.

MOORE, ALBERT, born in York, England in 1840. Figure painter, son and pupil of William Moore, portrait painter, of the school in York, and (1858) of the Royal Academy, London. Works: Wayside Weeds (1858); Four Seasons (1864); Marble Seat, Elijah's Sacrifice (1865); Apricots, Pomegranates (1866); Quartette (1869); Shells (1874); Pansies (1875); The Reader (1877); Gannets (1879); Jasmine Sprigs, Rose Leaves (1880); Blossoms, Forget-Me-Nots (1881); Dreamers, Acacias (1882); Reading Aloud (1884).—Academy (1886), i. 404; Art Journal (1881), 162; Athenæum (1886), i. 623; Portfolio (1870), 4; Temple Bar (1877), 342; Gaz. des B. Arts, xxix. 531; Mag. of Art (1885), 192.

MOORE, HENRY, born in York, England, in 1831. Landscape and marine painter, brother of the preceding, pupil of his father, of the local school, and in 1853 of the Royal Academy, London, where his first work, Glen Clunie—Braemar, was exhibited in the same year. Elected A.R.A. in 1885. Works: Haymaking in Switzerland (1857);

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White Calm, and Kittewakes on their Nests (1858); Lifeboat (1876); Highland Pastures (1878); Calming Down (1879); Beached Margent of the Sea (1880); Kilbrennan Sound (1881); Calm after a Storm, Dirty Weather in the Channel (1882); Showers in June (1883); Off the Bill, Off the Lizard (1884); Newhaven Packet (1885), Birmingham Gallery. Home for a Rest, Queen of the Night (1885); Sound of Isla—after Sunset, Sunset after Storm, Before Sunrise—Scarborough (1886). He became a member of the Society of Painters in Water Colours in 1880, and contributed seven pictures to the exhibition of 1886. His two elder brothers, Edwin Moore and William Moore, are also painters; a third, John Collingham Moore, who died in 1880, painted portraits and landscapes. The five brothers have been represented simultaneously more than once at the exhibitions of the Royal Academy.—Academy (1886), i. 385, 403; Art Journal (1881), 161.

MOORE, H. HUMPHREY, born in New York in 1844. Figure painter, pupil of the École des Beaux Arts and of Gérôme in Paris; studied under Fortuny in Madrid. Visited Europe in 1865, painting in Munich, Paris, Madrid, and Rome; returned to the United States in 1875. Works: Almeh; Blind Guitar-Player, Robert Graves, Tarrytown; Gypsy Encampment—Granada; Let Me Alone! Judge Hilton, New York; Moorish Bazaar, Charles Stewart Smith, ib.; A Bulgarian; Moorish Merchant; Child of Wealth, I. M. Scott, San Francisco; Moorish Water-Carrier, Reverie, Good News, Mrs. George Hearst, ib.

MOORE, JOHN COLLINGHAM, born at Gainesborough in 1829, died in London, July 10, 1880. Portrait and landscape painter, brother of Albert and Henry Moore, pupil of his father, and student of Royal Academy in 1851. Painted portraits chiefly up to 1857; spent most of the winters from 1858 to 1866 in Italy, where he executed a series of water-colour drawings of scenes around Florence and in the Campagna. After 1872 he gave his attention principally to portraits of children. Works: Olive Trees near Tivoli; Yellow Tiber; Valley of Egeria; Shady Sadness of a Vale.—Academy (1880), ii. 179; Athenæum (1880), ii. 121; Art Journal (1880), 348.

MOOSBRUGGER, FRIEDRICH, born at Rehmen, Vorarlberg, Jan. 19, 1804, died at St. Petersburg, Oct. 17, 1830. Genre painter, son and pupil of Wendelin Moosbrugger (1760–1849, Würtemberg court-painter), and in 1821 pupil of Munich Academy; went to Rome in 1827, to Naples in 1828, and having returned home in 1829, set out for Russia in 1830; was an artist of rare talent in characterizing, of inexhaustible humour and great facility of execution. Works: Invalid, Dancer, The Comrades (1826); Improvisatore in Bay of Naples (1829), Artist's Studio, Carlsruhe Gallery; Groups of Robbers; Roman Woman; Landscape near Civitella (1830). His brother Joseph, born in 1814, is a good landscape painter, and has also painted several altarpieces. — Allgem. d. Biog., xxii. 208; Cotta's Kunstbl. (1832), 210; (1833), 401; Nagler, ix. 444; Wurzbach, xix. 67.

MOR or MORO VAN DASHORST, ANTONIS, born at Utrecht about 1512, died in Antwerp between 1576 and 1578. Dutch school; history and portrait painter, pupil of Jan Schoreel and afterwards visited Italy. On his return (1549) the Cardinal Granvella recommended him to Charles V., who sent him to Madrid, then (1543) to Lisbon and to England (1554). Afterwards entered service of Philip II., whom he accompanied to Madrid; finally returned to Brussels, where he was much employed by the Duke of Alva. His rare historical pictures are not agreeable, but his portraits are remarkable for truthful feeling, good drawing, mas-

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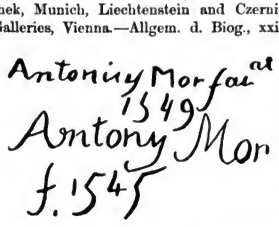
terly and careful execution, transparent and admirable colour. Works: Jeanne d'Archel (1561), National Gallery, London; Female Portrait, Earl of Essex, Lord Yarborough's Collection, ib.; Two Portraits, Mr. Neeld's Collection, ib; Male Portrait, Dwarf of Charles V., Louvre; Male Portrait (1564), Hague Museum; Portrait of Hubert Goltzius (1576), do. of Duke of Alva, Male Portrait, Brussels Museum; Philip II., Eleanor of France, Mary of Portugal, Catherine of Portugal, Mary of England, Anna of Bohemia, and seven others, Madrid Museum; Portrait of himself, Basle Museum; Bust Portraits of Two Prebendaries (1544), Male Portrait, Berlin Museum; Four Portraits, Cassel Gallery; Two Male Portraits, Dresden Gallery; Cardinal Granvella (1549), Young Man, Lady with Gold Chain (1575), Male and Female Portrait, Young Man with a Scar (1564), Archduchess Margaret of Parma, Vienna Museum; Male Portrait (1550), Portraits of Sir Thomas Gresham and Wife, Hermitage, St. Petersburg; Portrait of Cammillo Gross, do. of himself, Uffizi, Florence; others in Brunswick Gallery, Old Pinakothek, Munich, Liechtenstein and Czernin Galleries, Vienna.—Allgem. d. Biog., xxii.



210; L'Art (1881), i. 347; Immerzeel, ii. 241; Kramm, iv. 1156; Kugler (Crowe), i. 252; Ch. Blanc, École hollandaise; Michiels, vi. 255; Pinchart, Messager (1868), 324; Riegel, Beiträge, i. 67, 117; ii. 161, 163; Rooses (Reber), 71; Van den Branden, 275; Zeitschr. f. b. K., iv. 212.

MORALES, LUIS DE, called El Divino (The Divine), born at Badajoz about 1509, died there in 1586. Spanish school; studied probably in Toledo or Valladolid, and passed his life in painting devotional subjects for churches and oratories. His works, which are all on panel, show careful drawing, correct anatomy, and fine gradations of demi-tints, and his heads are finished with the fastidious care of the early Florentine masters. Works: Mater Dolorosa, Madonna, Ecce Homo, Presentation, Head of Christ, Christian Allegory, Madrid Museum; Madonna (1546), Christ bearing Cross, Church de la Concepcion, Badajoz; Virgin and Dead Christ, Montpensier Gallery, Seville; Christ bearing Cross, Louvre; do., and Mary with St. John, Basle Museum; Ecce Homo, Dresden Gallery; do., Suermondt Museum, Aix-la-Chapelle; do., Stuttgart Museum; do., Historical Society, New York; Mater Dolorosa, Madonna, Hermitage, St. Petersburg. —Stirling, i. 224; Ch. Blanc, École espagnole; Madrazo, 459.

MORAN, EDWARD, born in Bolton, Lancashire, England, Aug. 19, 1829. Marine and figure painter and etcher, pupil of M. de Paris in Bolton, of James Hamilton and Paul Weber in Philadelphia in 1844 (in which year he came to America with his parents), and of the Royal Academy, London, in 1862; returned to the United States in 1869; painted in Paris in 1877–78. Elected an A.N.A. in 1873; member of the Pennsylvania Academy. Studio in New York. Works: Bay of New York; Launch of the Life-Boat, M. Read, Philadelphia; Outward Bound, C. Sharpless, ib.; Bottom of the Sea; In the Narrows (1873); Liberty enlightening the World; Last from the Wreck; Arrival of the Relief-Ship—Havre; Engagement between Merrimack and Cumberland, Mrs. Joseph Harrison, Philadelphia; Old Fort Dumpling—Newport, George L. Thayer,

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Boston ; Hawk's Nest, Moonlight in New Yorl Bay, Winning Yacht, Minot's Ledge Light, Coming Storm over New York Bay (1876) ; Homeward (1879), H. A. Hurlbut ; Queen Shrimper of Boulogne (1880) ; Return of the Fleet (1881) ; Foggy Morning —English Channel, T. B. Clarke, New York ; Brush-Burning—Long Island (1882); Shrimping on Normandy Coast, Cockle Gathering—South Coast of England (1883); The Sea, Greenport Dock Saturday Afternoon, Crab Catching—Greenport, L. I. (1884) ; Fishing Boats in Irish Channel, The Departure, Waiting for Dad (1885) ; Digging for Bait, Coming in from the Fish Pond (1886).—Benjamin, 103 ; Sheldon, 198.

MORAN, LEON, born in Philadelphia, Pa., in 1863. Marine painter, son of Thomas Moran, pupil of his uncle, Edward Moran, and of the National Academy. Studio in New York. Works : Borders of the Marne (1881) ; Feeding the Fowls (1882) ; Eel-Fishing—Twilight, T. B. Clarke, New York ; Mountebanks (1883) ; Duel, Amateur, Outpost (1884) ; Waylaid (1885) ; Interrupted Conspiracy (1886).

MORAN, PERCY, born in Philadelphia, Pa., in 1862. Genre painter, brother of the preceding ; pupil of his uncle, Edward Moran, of the Pennsylvania Academy, Philadelphia, and of the National Academy, New York. Studio in New York. Works : Great Expectations, Sunshine and Shadows (1881); Good Friends, Old-Time Melody (1882), T. B. Clarke, New York ; Woods in Winter, Maidenhood (1883) ; Coquette (1884) ; Coming from Church in Old New York (1885) ; Divided Attention, I am Ready (1886).

MORAN, PETER, born in Bolton, England, March 4, 1842. Landscape and animal painter and etcher, pupil of his brothers Thomas and Edward. Studied and sketched in England in 1863. Member of the Pennsylvania Academy of Fine Arts. Received a medal in Philadelphia, 1876, for fine etchings of animals. Studio in Philadelphia. Works : Rainy Day, Sunny Slope (1875) ; Return of the Herd (1876) ; Stream through the Meadow, Country Smithy, Near the Sea (1880); Corral—New Mexico, Pasture Land, Going to the Hunt (1881); Snake Dance at Walpé, Harvesters—San Juan, N. M. (1882) ; Down the Arroya to Santa Fé (1883) ; Scout on the Teton Basin (1884) ; Noonday, On the Downs, The Stable Door (1886).—Am. Art Rev. (1880), 149 ; Art Journal (1879), 26.

MORAN, THOMAS, born in Bolton, England, Jan. 12, 1837. Landscape painter, pupil of his brother, Edward Moran. Came to America in 1844. In 1862 and 1868 studied and painted in England, and visited France and Italy. Accompanied a Government expedition to the Yellowstone National Park in 1871 ; later made sketching tours in the Western Territories and in Mexico. Elected an A.N.A. in 1882 ; N.A., 1884. Member of Society of American Artists and of Pennsylvania Academy of Fine Arts. Studio in New York. Works in oil : Flight into Egypt (1860) ; Ripening of the Leaf (1864) ; Grand Cañon of the *Yellowstone* (1872, Government order) ; Chasm of the Colorado (Capitol at Washington), Mountain of the Holy Cross (1874) ; Dream of the Orient (1876); Ponce de Leon —Florida (1877) ; Woodland Reflections (1879) ; Arkansas Diredo—Rock Mountain (1880) ; Green River—Wyoming County, Pa. (1881) ; San Juan Abajo—Vera Cruz (1882) ; On the Stour in Hampshire—Engton Wilson), Market Days in San Juan Abajo—Mexico (1884) ; Abandoning Water-Logged Vessels, Long Island Landscape, Fingal's Cave, Morning at Vera Cruz (1885). Water colours : Havana—Cuba, Tower of Cortez in Mexico, Castle of San Juan d'Ulloa at Vera Cruz (1884).—Am. Art Rev. (1880), 151.

MORANDO, PAOLO, born in 1486, died in 1522. Venetian school ; commonly called Cavazzola. He was the pupil of Domenico,

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and the fellow-pupil of Francesco Morone, when Francesco was the partner of his father. Vasari thinks that had he lived he would have acquired great celebrity. While his pictures show the influence of the Moroni, they have an individual stamp; and he may justly claim to have infused new life into the Veronese school, especially by his novel system of colouring. His latest altarpiece, the *Madonna* in Glory with Saints, dated 1522, is in the Verona Gallery, where are also his Christ bearing his Cross, St. Thomas, and St. Roch. His Madonna, in the National Gallery, London, painted about 1520, recalls the madonnas of Raphael.—C. & C., N. Italy, i. 498; Vasari, ed. Le Mon., ix. 171, 199; Bernasconi, Studii, 274; Lübke, Gesch. ital. Mal., ii. 580.

MORAZZONE, IL, Cavaliere, born at Morazzone in 1571, died at Piacenza in 1626. Lombard school; real name Pierfrancesco Mazzuchelli; after spending several years in Rome, studied works of the masters in Venice and greatly improved his style. Executed important works in Milan, especially in S. Antonio Abate; was engaged in painting cupola of cathedral in Piacenza when he died. Works: His own Portrait, Uffizi, Florence; Christ and the Woman of Samaria, Brera, Milan; Death of Virginia, Tullia fainting on the Dead Body of her Father, Turin Gallery; Death of Lucretia, Madrid Museum; Madonna, Hermitage, St. Petersburg.—Lanzi, ii. 518; Ch. Blanc, École milanaise.

MOREAU, ADRIEN, born at Troyes (Aube), April 18, 1843. Genre painter, pupil of Pils. Paints spirited and humorous subjects with taste and skill. Medal, 2d class, 1876. Works: "Then shall this Prophet go" (1868, Kings xiii.); Walk, End of Masked Ball (1874); Jolly Crew (1875); Wedding in Middle Ages, Repose at Farm (1876); Gypsies, Under Shrubbery (1877); Gypsies of Granada, Minuet (1878); Playing the Tragedy of Mirame before Richelieu, Silver Wedding (1879), Reichard, New York; Halt, Centennial (1880); Gypsies, March Past (1881); Returning from Festival (1882); Lords running at the Ring (1883); Evening, The Ferry (1884); Mowers (1885); Duchesse de Longueville at Dieppe instigating the Population against royal Authority, In the Spring (1886).—La Ilustracion (1879), ii. 211; (1880), i. 27; ii. 66; Zeitschr. f. b. K., xix. 259.

ADRIEN. MOREAU. 1875.

MOREAU, GUSTAVE, born in Paris, April 6, 1826. History painter, pupil of Picot. At first endeavoured to follow the style of Delacroix and Chassériau, then went to Rome, where he studied the old masters, and became a skilful painter of antique subjects. Medals: 1864, 1865, and 1869; 2d class, 1878; L. of Honour, 1875. Works: Flight of Darius after Battle of Arbela (1853); Scene from Song of Solomon (1853), Dijon Museum; Minotaur in Labyrinth of Crete (1855); Œdipus and the Sphinx (1864); Jason and Medea, Young Man in the Presence of Death (1865); Diomed eaten by his Horses (1866); Orpheus (1867), Luxembourg Museum; Prometheus, Jupiter, and Europa (1869); Hercules and the Lernian Hydra, Salomé (1876) · The Swimming-Lesson; Jacob and the Angel; David; Exposure of Moses; Phaëton; Galatea, Helen (1880).—L'Art (1878), ii. 288, 319; Gaz. des B. Arts (1869), i. 493; Ch. Blanc, Artistes d. m. T., 468; Claretie, Peintres (1874), 113; Les Lettres et les Arts, i. 58; Meyer, Gesch., 607; Zeitschr. f. b. K., ii. 40.

MOREAU DE TOURS, GEORGES, born at Ivry-sur-Seine, contemporary. Figure painter, pupil of Cabanel. Medal, 2d class, 1879. Works: Potiphar's Wife (1873); Death of Cleopatra (1874); Dido in Hell (1876); Son of Civilis killing Roman Prisoners, Fête at the Regent's (1877); Pelias

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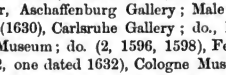
killed by his Daughters, Polyxena on the Tomb of Achilles (1878); Ecstatic of 18th Century, Blanche of Castile (1879); Death of La Tour d'Auvergne (1880); Sacrifice of Family to Country (1881); The Family, An Egyptologist (1882); Carnot at Battle of Wattignies (1883); La Vision (1884); Stigmatic of the Middle Ages (1885); Death of Pichegru, Morphine (1886).

MOREELSE, PAULUS, born at Utrecht in 1571, died there in 1638. Dutch school; portrait painter; pupil in Delft of Mierevelt, finished his studies in Rome; master of Utrecht guild in 1596. His style is noteworthy, as he was one of the forerunners of Rembrandt. He was member of the Council and City Treasurer. Painted a few historical pictures, but principally portraits. Works: Princess of Hanau (1617); Countess Ernestine of Nassau, Artist's Portrait, Hague Museum; Frederick of Bohemia, Mary of Utrecht (1615); Shepherdess (1630), Admiral Swartenhout (1627), Two Female portraits, Amsterdam Museum; Vertumnus and Pomona, Rotterdam Museum; Man holding an Apple (1638, probably last work), Brussels Museum; Portrait of a Lady (1628), Berlin Museum; do., Copenhagen Gallery; Madonna (1631), Flute-player, Aschaffenburg Gallery; Male portrait (1630), Carlsruhe Gallery; do., Dresden Museum; do. (2, 1596, 1598), Female do. (2, one dated 1632), Cologne Museum; Young Woman with her Child, do. with



Shell and Fishing Rod, Hermitage, St. Petersburg; Shepherdess (1624), Schleissheim Gallery; Portrait of a Lady (1620), do. of Young Gentleman (1621), Shepherd Boy (1627), Mother and Child, Two others, Schwerin Gallery.—Allgem. d. Biog., xxii. 219; Immerzeel, ii. 239; Kugler (Crowe), i. 256; Kramm, iv. 1151; Ch. Blanc, École hollandaise; De Stuers, 94; La Ilustracion (1883), ii. 347.

MOREL-FATIO, ANTOINE LÉON, born at Rouen, Jan. 17, 1810, died in Paris, March 4, 1871. Landscape painter; was the son of wealthy parents. First made himself known by a picture of the Bombardment of Algiers, at which he assisted. Died of grief in the Louvre when the Prussians entered it. Medals: 3d class, 1837; 2d class, 1843, 1848; L. of Honour, 1848; Officer, 1866; appointed custodian of the Louvre in 1866. Works: Isle of Wight (1833); Street of Bab-Azoun in Algeria, Mosque of the Couloughis (1834); Gust of Wind in the Harbour of Algiers (1835); Fight of Algesiras (1836), Attack on Algiers (1837), Versailles Museum; Coast of Brittany (1837); Entrance to Port of Havre, Entrance to Marseilles (1838); Fight of the Vengeur (1840); San Juan d'Ulloa (1841); Transshipment of Napoleon at Cherbourg in 1840, Amsterdam in 1700 (1842); Slave-ship (1843); Bombardment of Tangier (1845); Tortoise Island (1849), Arras Museum; English Iron-clad Fleet at Cherbourg in 1865, Taking of Citadel of Saïgon, 1859, Versailles Museum, etc.—Bellier, ii. 125; Larousse.

MORELLI, DOMENICO, born in Naples in 1826. Real name D. Soliero. History and genre painter, pupil of Naples Academy, then in Rome of Camillo Guerra, and, influenced by Filippo Palizzi, studied from nature, and, during a second stay at Rome, under Overbeck; after suppression of the national uprising in 1848–49, in which he had taken an active part, he visited the art-schools of London, Paris, Germany, Holland, and Belgium; won first prize at Naples in 1855; gold medals, 1861, 1867; Paris, 2d class, 1869. Often combines landscape with his subjects. Member of several Academies. Works: Saul calmed by David; Farewell between Conrad and Medora (By-

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ron's "Corsair"); Greek Corsairs on Seashore; Madonna with Seraphs, Royal Chapel, Castiglione; Neophyte in the Catacombs; Cæsar Borgia at Siege of Capua; The Iconoclasts; Episode during Sicilian Vespers; Queen Ginevra; Page and Lady; Christ Embalmed; Christ Derided; Loves of the Angels; Assumption, Royal Chapel, Naples; Sailing of Fugitives from Aquileja; Tasso reading to Eleonora d'Este; Morning in Florence; Evening in Venice; Christ walking on the Waters; Mater Dolorosa; Madonna Consolatrix; Temptation of St. Anthony; Assumption; Christian Martyrs; Pompeian Bath (1867); Odalisque after Bath; Love of Angels; Daughter of Jairus; Prayer in Desert; Mary's Walk to Golgotha; Singing Monk; Glad Tidings of Christ (1884).—Art Journal (1880), 262; (1885), 345, 357; Gaz. des B. Arts (1867), xxiii. 224; Illustr. Zeitg. (1881), i. 291, 296; Müller, 377.

MORENO-CARBONERO, Don JOSÉ, born in Malaga; contemporary. Medals: Madrid, 3d class, 1875; 2d class, 1878, 1881; 1st class, 1884. Works: Doña Juana la Loca; Don Carlos de Viana (1881); Gladiators in the Arena (1883); Conversion of Duke of Candia (1884).—La Ilustracion (1882), i. 83; (1884), i. 382; ii. 153; Zeitschr. f. b. K., xvii. 281.

MORERA, Don JAIME; contemporary. Landscape painter. Works: Ruins of Pæstum (1880); Laguna de Abcoude (1881); Road in Brittany (1884).—La Ilustracion (1880), i. 291; (1881), i. 59, 382; (1884), i. 337; Illustr. Zeitg. (1881), i. 30.

MORETTO, IL, born at Brescia about 1498, died there in 1555. Venetian school; real name Alessandro Bonvicino, but commonly called Moretto or Moretto da Brescia. Said to have been a pupil of Titian's, but probably only a diligent student of his works, as his earlier creations show a dependence on his master Fioravante Ferramola and Romanino. Later he made a very successful approach to the highest performances of the Venetian school; and still later his colour foreshadowed the coming of Paolo Veronese. He aided Ferramola in 1518 in painting an organ screen for the old cathedral, Brescia, and Romanino in 1521 in the decorations in S. Giovanni Evangelista, Brescia. In later years he painted much for this church, one of his best efforts being the Massacre of the Innocents, a canvas tempera. Many other churches in Brescia possess one or more of his pictures, the more noteworthy of them being the Coronation of the Virgin and the Christ in Glory in S. Nazzaro e Celso, the Virgin and Child in S. Clemente, the Majesty of St. *Margaret* in S. Francesco, the Virgin and St. Nicholas in S. Maria de' Miracoli, and the Glory of St. *Anthony* in S. M. delle Grazie. His *Supper* at Emmaus is in the Tosi Collection. In 1544 he painted his celebrated *Feast* in the House of Simon, in S. M. della Pietà, Venice, the model of the style elaborated by Paolo Veronese. The *Marriage* at Cana in S. Fermo, Lonigo, is of about the same date. Other important works by Moretto are: The Death of *Adonis*, Uffizi, Florence; Death of Peter Martyr, Ambrosiana, Milan; Virgin in Glory, SS. Clara and Catherine, St. Jerome and an Apostle, and Assumption, Brera, Milan; *Faith*, Judith and Holofernes, Allegory of Faith, Hermitage, St. Petersburg; Madonna (ascribed to Giorgione), Leuchtenberg Gallery, ib.; Adoration of the Shepherds, Madonna in Glory (1541), Berlin Museum; The Virgin, Dresden Museum; Madonna, Four Roman Fathers at the Church, Städel Gallery, Frankfort; St. *Justina*, Vienna Museum; SS. Bernardino and Louis, and SS. Bonaventura and Anthony of Padua, Louvre; Portrait of a Nobleman (1526), St. Bernardino of Siena, National Gallery, London.—C. & C., N. Italy, ii. 396; Ch. Blanc, École

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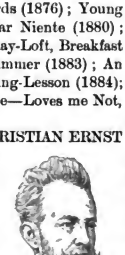
vénitienne; Vasari, ed. Le Mon., xi. 263; vi. 107; Burckhardt, 735; Lübke, Gesch. ital. Mal., ii. 612; Zeitschr. f. b. K., xiii. 256.

MORGAN, FREDERICK, born in England; contemporary. Genre painter, exhibits at Royal Academy and Grosvenor Gallery. Works: Summer Holiday, Parting Shot, School Belles (1877); Motherless, Midday Rest (1879); Nature's Mirror, Not of the Fold (1881); Summer Storm, Merry as the Day is Long (1882); Little Nell and her Grandfather, Cherry Earrings (1883); Never Mind! Besieged, May (1884); Ring a Ring of Roses (1885); There's Room for Two (1886).

MORGAN, WILLIAM, born in London in 1826. Genre painter, pupil of the National Academy schools in New York, where his professional life has been spent. An Associate of the National Academy. Works: Emancipation (1868), Olyphant Collection; Legend (1875), Governor Fairbanks, Vermont; Song without Words (1876); Young Mother (1879); Dolce far Niente (1880); Minor Chords (1881); Hay-Loft, Breakfast (1882); The Eviction, Summer (1883); An Impromptu, Sortie, Knitting-Lesson (1884); Andante (1885); Loves me—Loves me Not, Blowing Bubbles (1886).

MORGENSTERN, CHRISTIAN ERNST BERNHARD, born in Hamburg, Sept. 29, 1805, died in Munich, Feb. 27, 1867. Landscape painter, son of the miniature painter, Johann Heinrich Morgenstern; from 1824 pupil of Bendixen in Hamburg, after having, in the service of the panorama painter Suhr, travelled extensively in Germany, Denmark, and Russia; visited Norway in 1827, and the year following studied at Copenhagen Academy and on Swedish coast; went to Munich in 1829, and visited, in the following years, many parts of Germany, and in 1841 Upper Italy. He was one of the foremost artists in Munich. Honorary member of Munich Academy, 1842. Order of Michael. Works: Old Oaks in Swamp (1826), Mountain Path (1828), Hamburg Art Union; Lüneburg Heath (1830), Storm on Coast of Helgoland, Stranded Wreck by Moonlight (1854), Moonrise on Chiem Lake (1865), Hills near Pöcking on Starnberg Lake, Coast of Helgoland (1866), Munich Art Union; Moonrise near Sea-Shore, Städel Gallery, Frankfort; Mill in Alsace (1836), Quarries on the Peissenberg, Kunsthalle, Hamburg; April Day on Lake Starnberg, Leipsic Museum; View on the Elbe by Moonlight, Stuttgart Museum; Moonrise near Venice (1849), Städel Gallery, Frankfort; Heath on the Ammer, Provinzial Museum, Hanover; View in Ammer Valley (1854), Carlsruhe Gallery; Ravine near Dachau (1857), Breslau Gallery; do. and Group of Ash-Trees (1858), Vienna Museum; Isar Valley (1859), Darmstadt Museum; Woodland near Starnberg (1862), Prague Art Union; East Coast of Helgoland (1863), Schack Gallery, Munich; Heath of St. Hypolite in Alsace (1849), Storm at Sea (1839), New Pinakothek, ib. —Andresen, ii. 221; Dioskuren (1860), 257; Illustr. Zeitg. (1867); Kunst-Chronik, ii. 80; Reber, ii. 287; Regnet, ii. 40; Zeitschr. f. b. K., vii. 128; xiv. 353.



MORGENSTERN, JOHANN LUDWIG ERNST, born at Rudolstadt, Sept. 22, 1738, died in Frankfort, Nov. 13, 1819. Architecture and landscape painter, studied at the Academy of Salzdalen in 1766, and after having worked under Schütz in Frankfort in 1770, and in Darmstadt in 1771–72, entered Nothnagel's studio in Frankfort. His architectural paintings are cold in effect, but good in perspective, clear in colour, and carefully executed. Works: Gothic Church Interiors (3, 1805, 1812), Darmstadt Museum; do. (2, one dated 1789), Gotha Museum; Church Interior, Stuttgart Museum; Gothic and Renaissance Church Interiors (2, 1792, 1793), Peasant Farm, Städel Gallery, Frankfort.—Kugler (Crowe), ii. 568.

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MORGENSTERN, KARL, born at Frankfort in 1811. Landscape painter, grandson of preceding, pupil of Munich Academy (1832), whence he visited the Bavarian highlands, and in 1834 went to Italy; his landscapes, of masterly perspective, are mostly views from different parts of that country. Works: Bay of Villafranca near Nice (1843), View of Naples, Bay of Bajæ, Städel Gallery, Frankfort; replica of first-named, and Coast of Capri, Tasso's House at Sorrento, Schack Gallery, Munich.—Kaulen, 147; Schack (1884), 222.

MORGENSTERN, (KARL) ERNST, born in Munich in 1847. Landscape painter, son and pupil of Christian, after whose death he studied under Joseph Schertl; visited the Bavarian Alps, Tyrol, Switzerland, North Germany, Holland, and Belgium. Works: Waldbachstrupp near Ischl, Stettin Museum; Bären Lake near Hohenaschau; Starnberg Lake; View on Meisling Lake; Village View near Dachau; Eytenhausen; North German Heath; Autumn Landscape with Chapel; Evening; Abandoned Mill; River Landscape; Evening, Indian Summer (1883).—Müller, 377.

MORIN, (FRANÇOIS) GUSTAVE, born at Rouen, April 8 (18?), 1809, died there, Feb. 15, 1886. Genre and history painter, pupil of Chaumont and of Leon Cogniet. Member of Rouen Academy; custodian of Rouen Museum since 1837; L. of Honour, 1863. Works: Last Hour (1835); Titian preparing his Colours (1852), Havre Museum; Conquest of England, Magdalen, Youth of the Virgin (1848); Ariosto reading his Poem, Rouen Museum; The Sharpers (1859), Assembly of Saint-Vivien (1861), ib.—Hédou, Gustave Morin et son Œuvre (Rouen, 1877); Chronique des Arts (1886), 61.

MORITURI TE SALUTANT. See *Gladiators*.

MORITZ, LOUIS, born at The Hague, Oct. 29, 1773, died in Amsterdam, Nov. 22, 1850. History and portrait painter, pupil of Dirk van der Aa. Member of Hague, Brussels, and Ghent Academies. Works: Cleopatra taken Prisoner by Proculus (1809); Victory of Nieuwpoort in 1600 (1818); Figures in Panorama of Waterloo; Battle of Nieuwpoort (1820), War Council of Civic Guard in Amsterdam; Death of Antoninus Pius, Amsterdam Museum; Stable Interior, Rotterdam Museum; Night Camp of Cossacks.—Immerzeel, ii. 240; Kramm, iv. 1156.

MORITZ, WILLIAM, the younger, born at Neuchâtel about 1805, died at Berne in 1860. Genre and portrait painter, pupil of his father (William Moritz, the elder, landscape painter?), then studied in Italy. Works: Henri II. de Longueville ordering Planting of Avenues at Colombin (1844), Wounded Chamois Hunter (1846), Neuchâtel Museum; Empty Cradle (1856), Husband at the Inn (1858), Berne Museum.

MORLAND, GEORGE, born in London, June 26, 1763, died there, Oct. 29, 1804. Figure and animal painter, son and pupil of Henry Robert Morland (1712–97), portrait painter, and grandson of George Henry Morland (died after 1789), subject painter; also studied several years at the Royal Academy, and copied assiduously the Dutch and Flemish masters. First exhibited at Royal Academy in 1779. Became dissipated, and died in a sponging-house. Painted chiefly country scenes with domestic animals, and enjoyed a high reputation. Works: Interior of Stable, Quarry with Peasants, National Gallery; The Reckoning, South Kensington Museum; his own portrait, National Portrait Gallery, London; Dogs fighting, Old

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English Sportsman, Historical Society, New York.—J. Hassell, Life (1804); G. Dawe, Life (1807); Blagdon, Memoirs (1806); Wm. Collins, Memoirs of a Picture (1805);

G. Morland. pinx
1792

F. de Conches, 345; Ch. Blanc, École anglaise; Cunningham; Portfolio (1886), 98.

MORLON, ANTOINE PAUL ÉMILE, born at Sully-sur-Loire (Loiret); contemporary. Genre painter; medal, 3d class, 1885. Works: Fishermen of Port Louis (1870); Alsace, Souvenir of Battlefield of Wörth (1874); Huntsman's Story (1876); Rendez-vous, Scene in Military Hospital (1877); Love has no Season, First Interview between Louis XIV. and Mlle. de la Vallière (1878); New Fashion under the Directory (1879); Henry of Navarre and the Fair Fosseuse (1880); An Old Slyboots, Sand-gatherer (1881); Nurseryman's Breakfast (1882); The Vow (1883); Mirabeau at Home (1884); Life-boat returning to Port (1885); A nous! à nous! (1886).—Bellier, ii. 130.

MORLOT, ALPHONSE ALEXIS, born at Isômes (Haute-Marne); contemporary. Landscape painter, pupil of Corot and of Henner. Medal, 3d class, 1885. Works: During Harvest (1878); Sunset (1879); do. and Evening in Bois de Meudon (1880); Evening in Gorge of Apremont, Morning at Percey-le Grand (1881); Evening, Pond of Villebon (1882); View of Paris, A Farm Corner (1883); Mont Valérien (1884); Evening (1885); Evening after Rain (1886).

MORNARD, LOUISE. See *Thuillier*.

MORNING PRAYERS OF BACH FAMILY, Toby *Rosenthal*, Leipsic Museum. Morning prayers in family of J. Sebastian Bach. Painted in 1870; purchased by city of Leipsic for Bach memorial.

MORO, ANTHONIS. See *Mor*.

MORO, BATTISTA ANGELI DEL, born about 1530, died in Rome about 1610. Venetian school; proper name Battista Angeli, but took the name del Moro when he became the heir of his father-in-law and master, Francesco Torbido, called Il Moro. As a painter he lacked originality, being an eclectic imitator of all the great painters of his time, but he won a considerable reputation, and worked in Venice and in Mantua in concurrence with Paolo Veronese. He painted also many frescos in Verona. Vasari says he excelled as a painter of miniatures, and he was an engraver of much merit. He was aided in his works by his son, Marco del Moro, who died young at Rome after 1586. Battista had also two brothers, Giulio (died after 1618), a mediocre painter, sculptor, and architect, and Girolamo dell' Angelo (died 1622).—Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., vi. 108; ix. 184, 282; xi. 133; Baldinucci, ii. 429; Bernasconi, Studii, 337.

MORO, GIOVANNI, portrait, *Titian*, Berlin Museum; canvas, H. 2 ft. 7 in. × 2 ft. 2 in. In armour, bareheaded. Painted in 1538. Cleaned in 1874 by Pettenkofer process.—C. & C., Titian, ii. 22.

MORO, IL. See *Torbido*.

MORONE, DOMENICO, born in Verona in 1442, died after 1508. Venetian school; called by his townsmen Pelacano (Tanner), on account of his father's occupation. Registered among Veronese burghers in 1491; educated in the school of Pisanello, but developed a broader style; commissioned to paint library of Convent of S. Bernardino in 1503, and doors of the organ (1483), still extant, and frescos in S. M. in Organo in 1508. He was a fair second-rate representative of his art in the 15th century, but, taken in connection with his son, Francesco, he gave an impulse to Veronese art, developing a new and powerful style based on the precepts of Mantegna, though without servile imitation.—C. & C., N. Italy, i. 486; Lübke, Gesch. ital. Mal., ii. 575; Bernasconi, 238.

MORONE, FRANCESCO, born in Verona in 1473, died there, May 16, 1529. Ve-

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netian school; son of Domenico Morone, whom he served some time as an assistant; afterwards an independent master of large practice, gaining a name second only to that of Morando. He studied Mantegna as a draughtsman, and Montagna as a colourist. His first works known are a Virgin and St. John, Church of S. Bernardino (1498); Virgin with Trinity and Saints, Verona Museum; Virgin enthroned with Saints (1503); Altar-piece, S. M. dell' Organo; do., Brera, Milan; do., Duomo, Trent. His masterpieces are in the sacristy at S. M. dell' Organo, where the walls and ceiling are filled with incidents adapted from Mantegna's in the Camera de Sposi at Mantua. This sacristy is one of the grand monuments of local art in the Venetian provinces, second only to Mantegna's creations in the use of perspective and foreshortening, and in the geometrical distribution of the space. Morone's Madonna and Saints, on the walls of a house near the Ponte delle Navi, Verona, painted in 1515, indicates a long and careful study of the best masterpieces of Mantegna.—C. & C., N. Italy, i. 489; Bernasconi, 280; Lavice, 99, 147; Lübke, Gesch. ital. Mal., ii. 576.

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MORONI, GIOVANNI BATTISTA, born at Bondo near Albino, Province of Bergamo, about 1520–25, died at Brescia, Feb. 5, 1578. Venetian school; pupil of Moretto, and one of the most successful followers of his style, says Tassi; but, though he was an admirable colourist, his pictures are unequal in invention and design to those of his master. His portraits are far better than his altarpieces, and are equal to any of his time. He worked chiefly in Bergamo and its vicinity. Among his large examples are a Holy Family, Leuchtenberg Gallery, St. Petersburg; and the Assumption and a Madonna, Brera, Milan. Fine examples of his portraits are in the Uffizi, Florence (5, one dated 1563, among which his own portrait); Berlin Museum (3, one dated 1543); Pope Pius IV., Dresden Museum; Hermitage, St. Petersburg; Städel Gallery, Frankfort (2); Academy Carrara, Bergamo (12); Gallery Tosi, Brescia; Madrid Museum, and National Gallery, London.—Ch. Blanc, École vénitienne; Burckhardt, 737; Lübke, Gesch. ital. Mal., ii. 621.

MOROT, AIMÉ NICOLAS, born at Nancy, June 16, 1850. History painter, pupil of Cabanel and of the École des Beaux Arts. Won the grand prix de Rome in 1873. Medals: 3d class, 1876; 2d class, 1877; 1st class, 1879; medal of honour, 1880. Works: Daphnis and Chloë (1873); Medea (1877); Incident of the Battle of Aqua Sextiæ (1879); Good Samaritan (1880); Temptation of St. Anthony (1881); Crucifixion (1833); Bravo Toro, Dryad (1884); Toro Colante (1885); Rézonville (1886).—Müller, 378; Kunst-Chronik, xviii. 27; xx. 571; Gaz. des B. Arts (1881), xxiii. 513.

MORRELL, IMOGENE ROBINSON, born at Attleborough, Mass.; contemporary. Portrait and history painter; pupil of Camphausen in Düsseldorf, and of Couture in Paris. Paints horses with great fidelity. Works; David before Saul; Washington and his Staff welcoming a Provision Train, First Battle between the Puritans and the Indians (1876).

MORRIS, PHILIP RICHARD, born at Devonport, England, Dec. 4, 1838. History painter; studied in the British Museum, under the advice of Holman Hunt, and in

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the Royal Academy, where he won in 1855 the silver medal for the best drawing from life, and in 1858 the gold medal for the best historical painting, The Good Samaritan, and also the travelling studentship, which enabled him to spend some time in France and Italy. Elected an A.R.A. in 1877.

Medal, 2d class, Antwerp Exhibition, 1885. Works: Voices from the Sea, Widow's Harvest (1860); Captives' Return (1861); Where they crucified Him (1864); Jesu Salvator, Battle Scar (1865); Riven Shield (1866); Drift Wreck from the Armada (1867); Ambuscade (1869); Summit of Calvary (1871); Highland Pastoral (1872); Whereon he Died (1873); End of the Journey (1874); The Mowers (1875); Sailor's Wedding (1876); Lost Heir, Heir of the Manor (1877); The Tomb, First Communion (1878); Bathers Alarmed (1879); Sons of the Brave (1880); Queen's Shilling (1881); Sale of the Boat (1882); Foes or Friends, Tambour Minor, Promenade (1883); Joy and Sorrow, Quite Ready, Sweethearts and Wives (1884); The First Prince of Wales (1885).—Art Journal (1872), 161; (1878), iii. 212.

MORSE, SAMUEL FINLEY BREESE, born in Charlestown, Mass., April 27, 1791, died in New York, April 2, 1872. Figure and portrait painter; graduated at Yale College in 1810, and became a pupil of Washington Allston, whom he accompanied in the following year to London, where he studied also under Benjamin West. In 1813 he was awarded a gold medal by the Adelphi Society of Arts for an original model of a Dying Hercules. He returned to the United States in 1815, and after painting in Boston, and Charleston, S. C., removed in 1822 to New York, where, in 1826, he became one of the original founders of the National Academy of Design, of which he was president in 1827–45, and again in 1861–62. In 1829 he revisited Europe and spent three years in study in Rome, Paris, and other art centres, but ten years later abandoned the profession to devote himself to scientific investigations; and he is now better known as the inventor of the system of magneto-electric telegraphy which bears his name than as a painter. Works: Death of Hercules (1813); Judgment of Jupiter (1814); House of Representatives at Washington (H. 8 ft. × 11 ft., 1822), Daniel Huntington, New York; Ichabod Crane and the Headless Horseman (1826); Una and the Dwarf, Cazenovia Lake, Trenton Falls (1828); Gallery of the Louvre (1832–33), George Clark, Otsego; Amalfi, The Wetterhorn and Falls of the Reichenbach, Brigand Alarmed, Pifferari (1833); Helicon and Aganippe, Sunset View of St. Peter's (1836); Portraits of President Monroe, Chancellor Kent, DeWitt Clinton, Lafayette, Fitz-Greene Halleck, William Cullen Bryant, Thorwaldsen, Major-General Stark, Rev. Dr. William B. Sprague, and many others.—S. I. Prime, Life (New York, 1875); Tuckerman.

MORTEMART-BOISSE, ENGUERRAND DE, Baron, born in Paris in 1817. Landscape and animal painter, pupil of Alfred and Tony Johannot. Medal, 3d class, 1876. Works: Duck Shooting, Poacher lying in Wait (1870); Mills of Monte Carlo (1874); Alpine Torrent near Nice (1876); Deep Road in Normandy, Deer in the Lair (1877); Oil Mills near Nice (1878); Oaks of Val-Erable in Forest of Lyons (1879).

MORTIMER, JOHN HAMILTON, born at Eastbourne, Sussex, in 1741, died in London, Feb. 4, 1779. History painter, pupil of Thomas Hudson, and St. Martin's Lane Academy; also said to have had instruction

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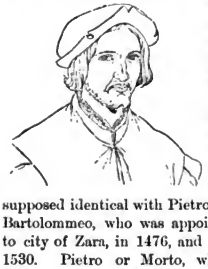
from Reynolds. In 1763 gained first premium from Society of Arts, and in 1764, in competition with Romney, the award of 100 guineas for his St. Paul preaching to the Britons, now the altarpiece of the church at High Wycombe. Was a member of the Society of Artists, and its vice-president in 1773; but fell into dissipated habits and neglected art. Created R.A. in 1779, by special grant from the king, but did not live to receive his diploma. Better known by his drawings than his pictures. Left many etchings. Works: King John granting Magna Charta; Vortigern and Rowena; St. Paul preaching to the Britons; Battle of Agincourt; Progress of Vice; Progress of Virtue; Portrait of himself, National Portrait Gallery.—Redgrave; Ch. Blanc, École anglaise; F. de Conches, 301.

MORTO DA FELTRE, of Feltre, born at Feltre in 1474, killed in battle of Zara, 1519, according to Vasari, though a fresco of 1522 has been ascribed to him. Venetian school; supposed identical with Pietro Luzzi, son of Bartolommeo, who was appointed surgeon to city of Zara, in 1476, and died there in 1530. Pietro or Morto, who, from his father's residence in Zara is sometimes called Zarato or Zarotto, went in 1495 to Rome, in 1506 to Florence, and in 1508 to Venice, where, according to Ridolfi, he became the disciple of Giorgione, whose mistress he seduced, and whose death he caused (1511) from grief. He afterwards settled at Feltre. But few of his works remain. He is at his best in the altarpiece in the church at Villabruna.—C. & C., N. Italy, ii. 219; Vasari, ed. Le Mon., ix. 106; vii. 87; Burckhardt, 728; Lübke, Gesch. ital. Mal., ii. 606.



MOSCHELES, FELIX, born in London in 1833. Figure and portrait painter, son of the eminent composer, Ignaz Moscheles; studied in Paris and under Van Lerius in Antwerp. Studio in London; exhibits at Royal Academy and Grosvenor Gallery. Visited New York in 1883 and 1884. Works: Grief, Spanish Boy (1878); Spanish Song (1879); Basket-Making in Granada; Little Mozart's Own Choir; Daughter of Herodias (1882); Zuppa al fresco—Bordighera (1883); Portraits of Mazzini, Gounod, Rubinstein, Robert Browning, Henry M. Stanley, President Cleveland.

MOSCHER, JACOB VAN, flourished in 1613–50. Dutch school; landscape painter, mentioned as master of the guild at Delft in 1613–14, worked at Haarlem in 1640–50, where Adriaan van Ostade painted the figures in his pictures. Works: Field Path along Low Hill, Lowland Village, Old Pinakothek, Munich.

MOSENGEL, ADOLF, born in Hamburg, Jan. 1, 1837, died there, June 12, 1885. Landscape painter, pupil of Düsseldorf Academy; studied in Paris, and in Geneva in 1861 under Calame. Works: Alp Arpitetta in Val d'Anniviers; Westphalian Landscape; The Mowers; Sunshine before Rain; Alpine Scene.—Müller, 379.

MOSER, LUCAS, 15th century, born at Weil, Suabia. German school; known by an altarpiece in church at Tiefenbronn, between Calw and Pforzheim, which contains carefully modelled and pleasing heads painted in warm colour. The hands and feet are strikingly true to nature. In the Carlsruhe Gallery are five wings of an altarpiece painted in the style of this master.—Allgem. d. Biog., xxii. 383; Kugler (Crowe), i. 129; Schnaase, vi. 469; W. & W., ii. 92.

MOSES AND BURNING BUSH, *Raphael*, Stanza d'Eliodoro, Vatican; fresco on ceiling. Moses, as a shepherd, with his face hidden in his hands, kneeling before the burning bush, from which the Lord is issuing, attended by angels and seraphim. In this work the grandeur of Michelangelo is

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combined with the grace of Raphael. Painted in 1513–14. Engraved by G. Audran.—Vasari, ed. Mil., iv. 346; Müntz, 370; Passavant, ii. 130.

MOSES AND CROWN OF PHARAOH, Nicolas *Poussin*, Louvre; canvas, H. 3 ft. × 4 ft. 2 in. In a hall of his palace, Pharaoh half reclining on a couch, and the young Moses, standing, with the king's crown under his feet; at left, Thermutis, seated with four of her women, one of whom shields Moses with her arms, while another holds the arm of a priest who is about to strike the child with a poniard. Collection of Louis XIV. Engraved by E. Baudet; J. Bouilliard. Replica, with changes, Duke of Bedford; engraved by Dambrun.—Cat. Louvre; Musée français; Filhol, v. Pl. 307; Landon, vi. Pl. 49; Waagen, Treasures, ii. 284; Smith, viii. 10, 11.

MOSES, FINDING OF, Nicolas *Poussin*, Louvre, Paris; canvas, H. 2 ft. 9 in. × 3 ft. 11 in. Seven figures. Thermutis, daughter of Pharaoh, standing on the bank of the Nile between two of her women, on the shoulder of one of whom she is leaning; points towards the child in a basket, which a man has just taken from the river and is handing to a woman kneeling; at left, the Nile personified as an old man; in background, a pyramid, a bridge, a city, and mountains. Painted about 1648; Collection of Louis XIV. Engraved by J. Mariette (1692), Van Somer, H. Laurent (1826).—Filhol, iii. Pl. 169; Landon.

By Nicolas *Poussin*, Louvre, Paris; canvas, H. 4 ft. × 6 ft. 4 in. Ten figures. Upon the bank of the river, Thermutis, sustained by a young girl behind her, is accompanied by six women; at right, two women standing, and one kneeling near the basket containing the little Moses; at left, two others kneeling and one stooping; in foreground, right, allegorical figure of the Nile; in background, a city with pyramids, and on the river a boat with men, two of whom are about to spear a hippopotamus. Collection of Louis XIV. Engraved by G. Rousselet; F. Garnier, Audran.—Landon.

By *Velasquez* (?), Castle Howard, Yorkshire, England; H. 8 ft. × 10 ft. Infant Moses, in a basket, presented by a kneeling maiden

Moses and the Crown of Pharaoh, Nicolas Poussin, Louvre.

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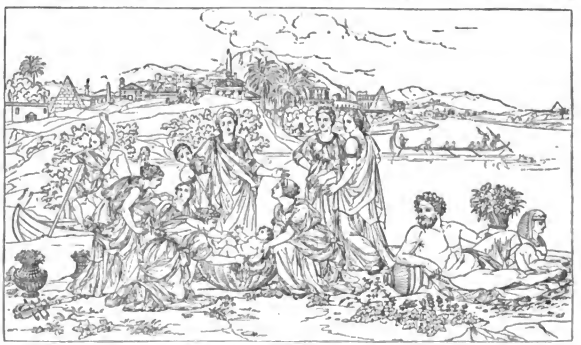
to the daughter of Pharaoh, who is attended by other maids. Ten figures, full length, life size. Authenticity doubtful; Waagen attributes it to Gerard de Honthorst. Engraved by De Launay jeune, in Couché, Galerie du Palais Royal.—Waagen, Treasures, iii. 319; Buchanan, Memoirs, i. 146; Curtis, 2.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 5 ft. 9 in. × 9 ft. Moses found in the bulrushes by the daughter of Pharaoh, who is attended by her ladies. Painted for Duke Guglielmo of Mantua; restored in 1827 by Palmeroli.—Ridolfi, Marav., ii. 57.



Finding of Moses, Nicolas Poussin, Louvre, Paris.

By Paolo *Veronese*, Madrid Museum; canvas, H. 1 ft. 11 in. × 1 ft. 5 in. A beautiful young girl presents the infant Moses, saved from the waters of the Nile, to Pharaoh's daughter, who is accompanied by her ladies and by a jester playing on a clarinet. Collection of Philip IV.—Cat. Museo del Prado.

By Paolo *Veronese*, Turin Gallery, canvas, H. 11. ft. × 16 ft. 5 in.

MOSES, HISTORY OF, Sistine Chapel, Vatican; a series of frescos on the left wall, each having a typical reference to a corresponding picture opposite from the life of Jesus.

1. Moses and Zipporah on their way to Egypt, and the Circumcision of their Son (Exodus iv. 24), by Sandro Botticelli.

2. Moses overcoming the Egyptian, and driving away the Shepherds who hindered the Daughters of Jethro from drawing water (Exodus ii. 11, 17), by Sandro Botticelli.

3. Moses and the Israelites after the Passage of the Red Sea, by Cosimo Rosselli.

4. Moses giving the Commandments from the Mount, by Cosimo Rosselli.

5. Punishment of Korah, Dathan, and Abiram (Num. xvi. 31), by Sandro Botticelli.

6. Last Commands of *Moses* before his Death, by Luca Signorelli.

7. Michael, Victorious over Satan, bears away the Body of Moses (Jude 9), Cecchino Salviati.

—Vasari, ed. Mil., iii. 691; Kugler (Eastlake), i. 230; C. & C., Italy, iii. 8; Vaticano descritto.

By Raphael. See *Raphael's* Bible.

MOSES, LAST COMMANDS OF, Luca *Signorelli*, Sistine Chapel, Vatican; fresco. Moses, at right, sitting, reads from a book telling of the promised land to Hebrews grouped near him; to left, he transfers the rod to Aaron; in middle background, an

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angel points to the promised land; in distance, to left, burial of Moses. Painted in 1484.—C. & C., Italy, iii. 8; Vasari, ed. Mil., iii. 691.

MOSES ON THE MOUNT, *Tintoretto*, S. M. dell' Orto, Venice; canvas, left wall of Cappella Maggiore. The people of Israel offering their most precious possessions to cast the Golden Calf; above, Moses receiving the Tables of the Law on Mount Sinai. —Zanetti, 528.

MOSES STRIKING THE ROCK (Exodus xvii.), *Murillo*, Hospital of La Caridad, Seville; canvas, H. 11 ft. 6 in. × 18 ft. In centre, a large rock, around which are gathered many people filling jars and quenching their thirst with the water which has burst forth; in front, Moses and Aaron giving thanks; the boy on a mule, and the girl holding up a jar to be filled, are said to be portraits of Murillo's children. Companion to *Miracle* of Loaves and Fishes, La Caridad; one of eight large pictures painted in 1670–74 for that hospital. Engraved by R. Esteve; mezzotint by Boilby; centre only, engraved by J. Rogers, Blanchard, F. Girard, Sartain. Sketch: Earl of Normanton, Somerby, Hants, Eng.—Curtis, 115, 122.

By Nicolas *Poussin*, Bridgewater House, London; canvas, H. 3 ft. 3 in. × 4 ft. 5 in. An open country with trees and rocky mountain at right, near which are Moses and Aaron, the latter addressing the people and pointing to the miraculous flow of water. Painted in Rome for M. Chantelon, whence passed to Orleans Gallery. Engraved by Baudet; Dambrun, in Orleans Gallery.—Waagen, Treasures, ii. 38; Smith, viii. 17.

Last Commands of Moses, Luca Signorelli, Sistine Chapel, Vatican.

By Nicolas *Poussin*, Hermitage, St. Petersburg; canvas, H. 4 ft. × 6 ft. 3 in. Moses and Aaron, standing together, the former smiting the rock, while the latter returns thanks for the deliverance; in foreground, at right, many groups of afflicted, some slaking their thirst. Painted in 1649 for C. Stella; later in Houghton Collection, which passed in 1787 to Empress Catharine of Russia. Engraved by C. Stella; J. B. de Poilly; J. B. Michell, in Houghton Gallery.—Smith, viii. 15.

By *Tintoretto*, Scuola di S. Rocco, Venice; square, on ceiling of upper room. Moses

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causing water to flow from the rock in the presence of many people in foreground; above, the Supreme Being, the lower part of his figure veiled in a kind of watery sphere; in background, the battle with Amalek in front of the tents of Israel. One of the most remarkable pieces of colour in the Scuola. Painted in 1576.—Ruskin, Stones of Venice, iii. 343; Ridolfi, Marav., ii. 197.

MOSES AND THE ROD OF AARON, Nicolas *Poussin*, Louvre; canvas, H. 3 ft. × 4 ft. 2 in. In a hall hung with drapery, at left, Pharaoh, seated, with two old men behind him; beyond, a young man with the sacred ibis, another with a vase; before him, a magician whose rod, turned into a serpent, is being swallowed by Aaron's rod; at right, Moses, Aaron, and other persons. Collection of Louis XIV. Engraved by F. de Poilly; Gantrel; Niquet.—Cat. Louvre; Filhol, x. Pl. 679; Landon, Œuvres; Smith, viii. 13.

Moses Striking the Rock, Nicolas Poussin, Hermitage, St. Petersburg.

MOSLER, HENRY, born in Cincinnati; contemporary. Genre painter, pupil in Cincinnati of James H. Beard; was attached to the staff of Harper's Weekly during the last two years of the Civil War, at the close of which he went to Paris, and studied under Ernest Hébert. On his return to the United States he exhibited his Lost Cause, which was well received. In 1874 he returned to Europe and worked under Piloty six months, winning a medal at the Royal Academy. He went thence to Paris, where he has since remained, with the exception of a brief visit to the United States in 1885, when he exhibited a collection of his works. Has exhibited at the Paris Salon since 1878. Medal, International Exhibition, Nice, 1884; honourable mention, Paris. Works: Early Cares, Quadroon Girl (1878); The Return (1879), Luxembourg Museum; Les femmes et les secrets (1879); Purchase of the Wedding Gown (1880), Edmond Turquet, Paris; Spinning Girl (1880), Grenoble Gallery; Night after Battle, Return of the Fisherwomen (1881); Discussing the Marriage Contract (1882), J. S. Barnes, New York; Wedding Morning (1883), Sydney Museum; Spinning Girl—Sunday (1883); Rainy Day

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(1883), Pennsylvania Academy; Last Sacrament (1884), Polytechnic Institution, Louisville; Village Clockmaker (1884); Approaching Storm (1885); Visit of the Marquise (1886).

MOSS, ELLA A., born in New Orleans in 1844. Portrait painter, pupil of Sohn in Düsseldorf; painted in Belgium and Germany until 1877, when she returned to America and opened a studio in New York. Works: Portraits of Rev. Dr. Morgan (1878), and Dr. Deems (1879); Sketch—Unwelcome Kiss (1879).

MOSSDORF, KARL, born in Altenburg; contemporary. History painter, pupil in Munich of Schwind, whom he assisted in the decorations of the Wartburg near Eisenach; visited Rome (1853–54), assisted in decorating the new opera-house in Vienna, and painted frescos in the ducal palace at Altenburg. Works: Scenes from Myth of Psyche (1868), Altenburg Palace; St. Elizabeth (1871).—Allgem. Zeitg. (1868); Dioskuren (1867); Müller, 379.

MÖSSMER, JOSEF, born in Vienna, March 20, 1780, died June 22, 1845. Landscape painter, son of, and first instructed by, the engraver, Johann Mössmer, then pupil of Vienna Academy under Brand and under Martin von Molitor (1759–1812), after whose death he was much influenced by Rechberger; was appointed instructor at the Academy in 1808, and professor in 1815; councillor in 1818. Works: Mountain Landscape after Storm (1829), Museum, Vienna; Mill in a Valley (1835), Harrach Gallery, ib.; Seaport, Czernin Gallery, ib.—Wurzbach, xviii. 431.

MOSTAERT (Mostert), FRANS, born at Hulst, Flanders, about 1534, died at Antwerp in 1560. Flemish school; landscape painter, first instructed by his father, then pupil of Herri de Bles; appears settled as master in Antwerp in 1553. His pictures are very rare. Works: Rocky Landscape, Seaport by Moonlight with Fishermen, Mountainous Landscape with Hagar and the Angel, Vienna Museum.—Engerth, Belved. Gal., ii. 296; Van den Branden, 301.

MOSTAERT, GILLIS, born at Hulst, Flanders, about 1534, died at Antwerp, Dec. 28, 1598. Flemish school; landscape, history, genre, and portrait painter, twin brother of Frans, first instructed by his father, then pupil of Jan Mandyn of Haarlem (a fantastic artist, in the manner of Hieronymus Bosch); master of the guild at Antwerp in 1554. Works: Christ on the Cross with Mary and St. John, and surrounded by eight male portraits, Museum, Antwerp; Ecce Homo, City Hall, ib.; Passion of Our Lord, Orphanage, ib.; Christ on the Cross, Copenhagen Gallery.—Kramm, iv. 1164; Van den Branden, 302.

MOSTAERT (Mostert), JAN, born in Haarlem in 1474, died there in 1555 or 1556. Dutch school; history painter, pupil of Jacob Janszen of Haarlem; influenced by Gerard David. The first documentary evidence of his employment as a painter is dated 1500, the latest 1549, when he went to Hoorn to paint an altarpiece. He was painter to Margaret of Austria for eighteen years. His art shows a close affinity to that of the masters of Bruges. Many of his works perished in the great fire at Haarlem; none of the pictures attributed to him are really authenticated. Works: Madonna in a Garden, National Gallery, London; Madonna, two portraits, Antwerp Museum; Mater Dolorosa, Bruges Cathedral; Entombment, Mr. Heath, Enfield, England; Adoration of the Magi, Lübeck Cathedral; Madonna, Repose in Egypt, Berlin Museum; Two Episodes in Life of St. Benedict, Brussels Museum; Portraits of Augustyn van Teylingen and Wife (1511), Rotterdam Museum; Madonna, Repose in Egypt, Berlin Museum; Repose, Adoration of the Magi, Presentation in the Temple, Old Pinakothek, Munich; Marriage of St. Catherine, Hermitage, St. Petersburg; Holy Family, The Virgin, Schleissheim Gallery; Male portrait, Vienna Museum; St. Catherine, Milan Academy; Lute Player, Turin Gal-

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lery.—Allgem. d. Biog. xxii. 406; Immerzeel, ii. 242; Kugler (Crowe), i. 117; Kramm, iv. 1165; Meyer, Museen, 297, 562; Van der Willigen, 228.

MOTHER-LOVE. See *Charity*.

MOTTE, HENRI PAUL, born in Paris; contemporary. History painter, pupil of Gérôme. Medal, 3d class, 1880. Works: Trojan Horse, Pythia (1875); Baal devouring Prisoners of War at Babylon; Crossing the Rhône (1878); Episode in Odyssey; Geese saving the Capitol, Richelieu at La Rochelle (1881); Revenge, Past and Present (1884); The Betrothed of Belus, Passing of the Grand Vestal (1885); Vercingetorix surrendering to Cæsar (1886).—Müller, 380; La Ilustracion (1884), i. 131.

MOTTEZ, VICTOR LOUIS, born in Lille, Feb. 13, 1809. History and portrait painter, pupil of Ingres and Picot; has painted mostly frescos. Medals: 3d class, 1838; 2d class, 1845; L. of Honour, 1846. Works: Martyrdom of St. Stephen (1838), Saint-Etienne's, Lille; Holy Family and Magdalen (1840); Holy Family (1841); Christ with Martha and Mary, Leda (1842); Frescos in porch of St. Germain l'Auxerrois (1845), in St. Sulpice and other buildings; Ulysses and the Sirens (1848); Melitus, one of the Accusers of Socrates (1857), Lille Museum; Christ Entombed (1863), St. Catherine's, Lille; Episode of the Resurrection (1870); Music en famille, Ruins of Château de Tiffanges (1880); Alcibiades (1885).—Bellier, ii. 133; Larousse; Meyer, Gesch., 354.

MOUCHERON, FREDERIK DE, born at Embden in 1633 or 1634, died in Amsterdam, buried Jan. 5, 1686. Dutch school; landscape painter, pupil at Amsterdam of Jan Asselyn, whom he left in 1655 to go to Paris; settled at Antwerp and then in Amsterdam before 1659. He painted Italian scenery without ever having seen Italy, and Dutch views in a cold and heavy tone. Helmbreker and, at a later time, Adriaan van de Velde and Lingelbach adorned his landscapes with figures. Works: Garden Scene, National Gallery, London; Park with Hunting Party, Louvre; Three Landscapes with Figures and Animals (one dated 1667), Amsterdam Museum; Two Landscapes, Brussels Museum; do., Hague Museum; Mountainous Landscape, Rotterdam Museum; Stag-Hunt (1679), Italian Landscape with Herd, Brunswick Gallery; Garden with People promenading (1713), Dresden Museum; Stag-Hunt near Versailles, Italian Landscapes (3), Schwerin Gallery; others in Galleries of Aschaffenburg, Copenhagen (3), Frankfort (2), Hamburg, Oldenburg; Museums of Darmstadt, Geneva, Gotha (?), Leipsic, Stuttgart, Vienna (2); Old Pinakothek, Munich; Hermitage, St. Petersburg (7); Czernin, Liechtenstein (4), and Schönborn Galleries, Vienna; Uffizi, Florence; Historical Society, New York (2).—

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Immerzeel, ii. 243; Kugler (Crowe), ii. 493; Kramm, iv. 1170; Ch. Blanc, École hollandaise; Havard, A. & A. holl., iv. 191; Riegel, Beiträge, ii. 405; De Stuers, 95.

MOUCHERON, ISAAK DE, born in Amsterdam in 1670, died there, July 20, 1744. Dutch school; landscape painter, son and pupil of Frederik de Moucheron; went in 1694 to Rome. His landscapes, which in truthfulness and harmony of colour surpass those of his father, were supplied with figures by Jacob de Witt and Verkolje. Works: Landscapes in Basle Museum; in Galleries of Augsburg, Cassel (3), Christiania (2), Copenhagen, Dresden (8), Donaueschingen (2), Schwerin (5, two

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dated 1725); Uffizi, Florence (2); Historical Society, New York (2).—Immerzeel, ii. 243;

J. Moucheron

Kugler (Crowe), ii. 545; Kramm, iv. 1171; Ch. Blanc, École hollandaise.

MOUCHOT, LOUIS, born in Paris, Aug. 25, 1830. Genre and landscape painter, pupil of Drölling and Belloc; paints Egyptian subjects with skill and truth to nature. Medals: 1865, 1867, 1868; L. of Honour, 1872. Works: Carpet Bazaar in Cairo (1866), Rennes Museum; Monkey-Dealer in Cairo, Fellah Women (1868); Evening Prayer, Venice (1874); Shop in Cairo (1875); The Shadoof (system of irrigation) in Upper Egypt (1875), Luxembourg Museum; Ducal Palace in Venice, Grand Canal (1876); Dahabieh on the Nile (1877); Grand Canal, Street in Cairo (1878); John Baptist preaching (1879); Venus (1880); View of Venice (1881); Nile near Cairo, Street in Venice (1882); Minieh on the Nile (1883); Fleur de mer (1885); Monkey Tamer, R. L. Cutting, New York; Sortie of the Grand Council, W. Bement, Philadelphia.—Bellier, ii. 134; Claretie, Peintres (1874), 328.

MOULLION, ALFRED, born in Paris in 1832, died there, June 14, 1886. Landscape painter, pupil of Delestre. Medal, 3d class, 1880. Works: The First at the Meeting (1870); Moonrise at Ermenonville (1874); Partridge Family (1875); Village in the Morning, View in Forest of Fontainebleau (1878); Stag Pond, La Gaule-aux-Fées, Brittany (1879); Mower, Apple-Tree in May (1880); Bay in Autumn Morning, Spring Tide (1881); Saint-Malo, Cape in Brittany (1882); Hiding Place, Bridge of Sèvres (1883); Plain of Saint-Suliac, Autumn Evening (1884); Fisherman at Dawn, Forest in Autumn (1885); Bathing, Forest in Autumn (1886).

MOUNT, WILLIAM SIDNEY, born at Setauket, L. I., Nov. 26, 1807, died in New York, Nov. 19, 1868. Genre painter, pupil of National Academy. Practised his profession in New York, 1829–68; elected N.A. in 1832. First exhibited picture, Daughter of Jairus. Works: Long Story (1837), Corcoran Gallery, Washington; Turning the Grindstone; Farmers' Nooning, J. Sturges, New York; Turn of the Leaf, James Lenox Collection, ib.; Fortune-Teller, Bargaining for a Horse, Portrait of James Rivington, Historical Society, ib.; Raffling for a Goose, Mrs. M. O. Roberts, ib.; Axe to Grind, T. B. Clarke, ib.; Horse Trade, R. L. Stuart, ib.; Power of Music, J. T. Martin, Brooklyn; Dawn of Day, Portrait of a Lady (1868).—Tuckerman, 420.

MOUTTE, ALPHONSE, born at Marseilles; contemporary. Landscape and genre painter, pupil of Meissonier. Works: All is over!; Souvenir of Poissy (1874), Sunday Evening (1875); Peeling of Oak-Trees in Provence (1876); Unloading of Grain at Marseilles (1877), Marseilles Museum; Maldormé Creek near Marseilles (1878); Catalonian Fishermen (1879); Cast-net (1880); Last Sowings of Spring, Corner of the Prado Region (1881); Fishermen's Breakfast (1882); Pond of Marignane in Provence (1884); Women of Arles, Interior of Fisherman's Hut (1885); In the Sun (1886).—Bellier, ii. 138.

MOYA, PEDRO DE, born in Granada in 1610, died there in 1666. Spanish school; pupil of Juan de Castillo; love of adventure made him a soldier in the army of Flanders, when he was so charmed with the works of Van Dyck that he went to London in 1641 to study under him. Van Dyck died soon after, and Moya returned home and executed meritorious works, the best of which are in Granada. Works: Scenes in Life of Joseph (6), Madrid Museum; Gypsy telling Cavalier his Fortune, Card-Players and Lovers, Old Pinakothek, Munich; A Saint (or female portrait?), Hermitage, St. Petersburg; Male portrait, Czernin Gallery, Vienna; Portrait of himself, National Gallery, Pesth.—Stirling, ii. 818; Viardot, 109; Ch. Blanc, École espagnole.

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MOYAERT (Moeijaert), NICOLAAS (Claes), born about 1600, died after 1659. Dutch school; history, landscape, and portrait painter; settled in Amsterdam in 1624, and joined the guild there in 1630. He began as a follower at Rome of Elzheimer, then became a disciple of Rembrandt. His colouring is powerful, and chiaroscuro excellent. In 1638 employed by the magistrates of Amsterdam, when Maria de' Medici visited the city, to paint allegories connected with episodes in her life. Works: Biblical Scene, Procession of Silenus (1624), Mercury and Herse (1624), Hague Museum; Choosing a Bride, Amsterdam Museum; Regent Piece (1640), City Hall, Amsterdam; Calling of St. Matthew (1659), Brunswick Gallery; Bacchanale, Berlin Museum; Silenus, Dresden Gallery; Flight of Cloelia (1640), Hermitage, St. Petersburg; St. John Preaching, Stockholm Museum.—Bode, Studien, 346, 617; Kugler (Crowe), ii. 392; Kramm, iv. 1172; Nagler, Mon., ii. 138; Riegel, Beiträge, ii. 221; De Stuers, 90.

N Moyart

MOYSE, ÉDOUARD, born at Nancy, Nov. 12, 1827. Genre and portrait painter, pupil of Drölling. Medal, 2d class, 1882. Works: Akiba-ben-Joseph, Great Sanhedrim of French Jews convoked by Order of Napoleon I. in 1807 (1868); A Circumcision (1869); Jewish Family insulted by Vagrants (1870); Heretics before the Inquisition at Seville in 1481 (1872); The Connoisseurs, Game of Chess (1875); Hearing of Court of Assizes, Monk in Prayer (1876); At Low Mass (1880); Lesson in Talmud (1881); Rabbies, Old Woman's Head (1882); Theological Discussion (1883); A Question of Jurisprudence (1884); Sermon of the Future (1885).—Bellier, ii. 140.

MOZART, ANTON, flourished in Augsburg about 1595–1624. German school; landscape painter in the manner of Jan Brueghel. Works: Four Elements (1606), Kunstkammer, Berlin; Christ feeding Five Thousand (1624), Augsburg Gallery; Conflagration, Schleissheim Gallery.—Nagler, Mon., i. 382.

MOZART, LAST MOMENTS OF, Michael *Munkácsy*, Paris. The dying composer having written as his last work a requiem to be sung at his own funeral, rehearsed fragments of this composition with his friends on the day before his death, Dec. 5, 1791. Clothed in a yellow dressing-gown, his legs wrapped in a woollen blanket, he is seated in an arm-chair, and, seen in profile, beats the time for the singers with his right hand, while the left is holding a leaf of the score, which seems to glide from his feeble grasp. Behind him stands his wife, and at his right, half shaded, his little son. The group of singers, wholly absorbed in the immortal work, occupies the left side of the picture, while a third group, standing by the piano in the background, is formed by the friends, who observe the master with mournful disquietude, one of them, leaning upon the instrument, looking with marked sympathy at his face. Painted in 1885–86. —Allgem. K. C., x. 263, 374; Kunst-Chronik, xxi. 443.

MOZIN, CHARLES LOUIS, born in Paris in 1806, died at Trouville, Nov. 7, 1862. Marine and genre painter, pupil of Xavier Leprince. Medals: 2d class, 1831; 1st class, 1837. Works: View of Antwerp, Wreck of Lugger (1833); Fishermen hauling in Nets, Children beside the Somme (1834); Christening a Fishing Smack, Wreck of the Frederic, Drawbridge, The Cooper, Galleries of St. Valéry-sur-Somme (1835); Entrance of Harbour of Fécamp (1836); French Cavalry capturing Dutch Fleet in 1793 (1836), Taking of Isle of Bommel by the French in 1794 (1837), Combat of Aldenhoven (1838), do. of Moucron (1839), Versailles Museum; Shipwreck of the Reliance (1843), Amiens Museum; View on

Ch. Mozin.

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French Coast, Schwerin Gallery; Port of Honfleur (1853); Views of Trouville (1855, 1857, 1859, 1861).—Bellier, ii. 13; Larousse.

MÜCKE, HEINRICH, born in Breslau, April 9, 1806. History painter, pupil of Berlin and Düsseldorf Academies under Schadow; visited Italy in 1833–34, England in 1850, and Switzerland repeatedly. Professor at Düsseldorf Academy since 1848. Medal, Besançon; Portuguese medal for Art and Science. Works: St. Catharine carried by Angels to Mt. Sinai (1836), St. Elizabeth giving Alms (1841), National Gallery, Berlin; St. Ambrose and Emperor Theodosius (1838); St. Elizabeth taking Farewell of her Husband (1841); Storming of Jerusalem (1844); Dante in Verona (1846); Coronation of Virgin (1847); St. Adalbert (1851); Cycle from Life of St. Meinrad; Good Shepherd; Christ Crucified; Cleopatra Dying (1873); Male Portrait (1861), Düsseldorf Gallery. Frescos: Scenes from Life of Barbarossa (1829–38), Castle Heltorf near Düsseldorf; Madonna and Saints (1835), St. Andrew's, Düsseldorf; Introduction of Christianity in Wupper Valley (1842), City Hall, Elberfeld; Histories and Legends of the Rhine. His son Karl has of late acquired reputation as a genre painter. Works: Little Brother; Sunday Afternoon; Mother's Joy; Paternal Joys; Mending Nets on Coast of Holland. —Brockhaus, xi. 904; Illustr. Zeitg., April 4, 1857; Kunst-Chronik, ix. 502; Wolfg. Müller, Düsseldf. K., 75; Jordan (1885), ii. 156; Müller, 381; Wiegmann, 118.

HMücke

MUDO, EL. See *Navarrete*, Juan Fernandez.

MÜELICH. See *Mielich*.

MÜHLIG, MENO, born at Eibenstock, Saxony, April 8, 1823, died in Dresden, June 8, 1873. Genre painter, pupil of Julius Hübner. Works: Interrupted Pilgrimage, Dresden Gallery; Coal Venders, Mrs. D. D. Colton, San Francisco.—Dioskuren (1873), 205.

MUHR, JULIUS, born at Pless, Silesia, June 21, 1819, died in Munich, Feb. 9, 1865. Genre and portrait painter, pupil of Berlin and of Munich Academy under Cornelius. In 1847–53 he assisted Kaulbach in some of the wall paintings in Berlin. Works: Benedictine Monk with Folio Volume (1856), National Gallery, Berlin; Portrait of Overbeck (1858), Raczynski Gallery, ib.; Siesta of the Monks, Emperor of Austria; Gypsy Family; Musical Monk; Banquet of Queen Joanna (1860); Job comforted by his Friends (1861); Pifferari; Schleswig-Holstein; Puszta with Gypsies; Portraits of Overbeck, Mons. Lichnowsky, Princess Poli, Louis II. of Bavaria; Allegories of Morning and Evening. —Allgem. d. Biog. xxii. 484; Dioskuren, 1865; Kunstblatt (1857), 281; Regnet, ii. 52.

MUHRMAN, HENRY, born in Ohio, Jan. 21, 1854. Genre painter; studied in Cincinnati and at the Munich Academy. Studio in London (1884). Works: Smoker, At Weilheim—Bavaria (1879); Confessional in Church at Ettal—Bavaria, Woodchopper's Home at South Cove—N. Y. (1880). Water-colour: Milking Time in Bavarian Stable (1879), T. B. Clarke, New York.—Am. Art Rev. (1881), 48.

MULATO DE MURILLO. See *Gomez*, Sebastian.

MULIERIBUS, DE. See *Molyn*, Pieter, the younger.

MÜLLER, ADAM AUGUST, born in Copenhagen, Aug. 16, 1811, died there, March 15, 1844. History, genre, and portrait painter, pupil of Eckersberg; won four prizes at Copenhagen Academy; studied in Italy in 1839–41. Works: Aladdin seeing Gulnare (1829); Aladdin reaching after Pomegranates (1831); Christian IV. playing with his Son (1833); Wounded Herluf Trolle received by his Wife and the Scholars of Herlufsholm, Christ preaching in the Boat (1834); Valdemar Seyr in Prison, Ulysses and Nausicaä (1835); Christ at Gethsemane (1836); David playing before Saul (1837); Hans Tausen preaching at Viborg, Hans Tausen protect-

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ing Bishop Ronnov against the Citizens of Copenhagen (1838); Luther at Worms, Church of Holy Ghost, Copenhagen; Christ and the Disciples at Emmaus (1839); Presentation in Temple (1841); Christ and Four Evangelists, Thorwaldsen Museum, Copenhagen; Magdalen at Feet of Christ; Return of Prodigal Son (1843), Copenhagen Gallery. —Weilbach, 495.

MÜLLER, ANDREAS, born at Stephans-Rettenberg, Bavaria, in 1830. History painter, pupil in Munich of Schwind; in 1856 accompanied the Duke of Saxe-Meiningen to Rome, and in 1875 became professor at Munich Academy. In artists' circles called Composition-Müller. Works: Apotheosis of Meiningen Princess (1856); Destruction of the Kaaba in Jerusalem by Mohammed. Wedding of Alexander the Great, Maximilianeum, Munich; Entry of Elector Maximilian Joseph IV.; King Maximilian I. rescuing Glazier's Apprentice in 1801; Madonna with Angels; Susanna; Four Ages of the World. Frescos: Raising of Lazarus, Crucifixion, Holy Women at Sepulchre, Resurrection, Church at Weissenhorn, near Augsburg.—Grosse, 69, 109; D. Kunstbl. (1857), 264, 295; Illustr. Zeitg. (1881), i. 272; Kunst-Chronik, xvii. 309; xix. 731; Müller, 381; Nagler, Mon., i. 3; Zeitschr. f. b. K., v. 24.

MÜLLER, ANDREAS (JOHANN JAKOB HEINRICH), born in Cassel, Feb. 9, 1811. History painter, son and pupil of Franz Hubert Müller, who was inspector of the Darmstadt Gallery, then pupil in Munich of Schnorr and Cornelius, and in Düsseldorf of Karl Sohn and Schadow. Went to Italy in 1837, and on his return in 1842 painted some of the frescos in the Apollinaris Church at Remagen, and afterwards, assisted by his son Franz, decorated the art-room in the Castle of Sigmaringen. Is a master in restoring old paintings, and has written on art. Was professor at Düsseldorf Academy, and conservator of art-collections in Düsseldorf, but has been an invalid since 1882. Member of Vienna, Amsterdam, and Lisbon Academies; numerous orders and medals. Works: Madonna with Saints; Annunciation, Four Evangelists; Scenes from Passion; Rosary Picture; St. Barbara, Breslau Cathedral. Frescos: Scenes from Life of St. Apollinaris, David, St. Cecilia, Remagen; twenty-six portraits of German Masters, Castle Sigmaringen.—Jordan (1885), ii. 156; Müller, 381; Wolfg. Müller, Düsseldorf. K., 48.

MÜLLER, AUGUST, born at Rottwell, Würtemberg, June 13, 1836. Genre painter, pupil of Stuttgart Art-School under Rustige, won several prizes and in 1865 settled in Munich. Works: Sunday Afternoon in Suabia; Nursery; Convalescent Mother; Domestic Troubles; Suitor; At Home; In the Bower; Zur Kirchweih.—Müller, 382.

MÜLLER, CHARLES (LOUIS), called Müller of Paris, born in Paris, Dec. 22, 1815. History and portrait painter, pupil of Cogniet, Gros, and the École des Beaux Arts. Paints historical scenes with skill. Medals: 3d class, 1838; 2d class, 1846; 1st class, 1848, 1855; L. of Honour, 1849; Officer, 1859; Member Institute, 1864. Works: Day after the Nativity (1837); Martyrdom of St. Bartholomew (1838); Assassination of Arthur of Brittany, Diogenes, St. Jerome (1839); Satan leading Christ up into the Mountain, Massacre of Innocents (1840); Heliogabalus in Rome (1841); Combat of Centaurs and Lapiths (1853); Christ's Entry into Jerusalem (1844); Primavera (1846); Haydee (1848), Lille Museum; Lady Macbeth (1849), Amiens Museum; *Roll-Call of Last Victims of Reign of Terror* (1850), formerly in Luxembourg Museum; replica, J. J. Astor, New York; Female Portrait (1853, Ghent Museum; Proscription of Young Irish Catholics in 1556 (1859), Lyons Museum; Mother of Napoleon (1861); *Marie* Antoinette at the Trianon, Mass during Reign of Terror (1863); The Game (1863), Lille Museum; Desdemona (1868); Lanjuinais at the Tribune (1869); Charlotte *Corday* in Prison (1875), Corcoran Gallery, Wash-

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ington ; King Lear, One Moment Alone (1875) ; Death of a Gitano (1876) ; Mater Dolorosa (1877) ; Give us Barabbas (1878) ; Mother and Child, J. J. Astor, New York ; *Galileo* before Cardinal Barberini, C. S. Smith, New York ; Holy Family, J. T. Martin, Brooklyn ; do., and May Dance, D. W. Powers, Rochester, N. Y.; Pride of Desert, W. Mason, Taunton, Mass.; Purity, W. T. Walters, Baltimore.—Bellier, ii. 141 ; Larousse ; Jarves, Art Thoughts.

MÜLLER, FRANZ, born in Düsseldorf in 1843. History painter, son of Andreas (of Cassel), pupil of Düsseldorf Academy under Bendemann and Deger, and in 1871–72 of Antwerp Academy. Works : St. John the Baptist ; Christ ; Madonna at Kevelaer ; Holy Family ; Pietà (several) ; Frescos in the Kunstsaal of Castle Sigmaringen, with his father.—Müller, 383.

MÜLLER, FRIEDRICH, called Maler Müller, also Teufelsmüller, born at Kreuznach, Jan. 13, 1749, died in Rome, April 23, 1825. History and genre painter, studied in Mannheim ; went in 1778 to Rome, where he took Michelangelo for his model, and chose subjects in which devils played the principal part, hence his nickname. He was a severe, sometimes unjust art-critic. Works : Cupid with Doves in a Rose Bower ; Ulysses summoning the Spirit of Ajax.—Allgem. d. Biog., xxii. 530 ; Gœthe, Winckelmann, ii. 128 ; Hagen, i. 162 ; Meusel, ii. 69 ; N. Necrol. d. D. (1835), No. 147.

MÜLLER, GUSTAV (ADOLF), born at Hildburghausen, Aug. 9, 1828. Portrait and genre painter, twin brother of the sculptor Johannes Eduard Müller, pupil of Munich and Antwerp Academies, at the latter under Wappers ; in 1850 studied in Paris under Gleyre, then painted portraits in Coburg, Gotha, and Vienna ; called in 1857 to Portugal, where he became court-painter. After painting in London in 1857–59, he settled with his brother in Rome, and is member of and professor at the Accademia di S. Luca. Works : Savoyard Boy Asleep, Gotha Museum ; Peasant Girl with Grapes ; Boy with Fruit ; Woman carrying Child to Foundling Asylum ; Reminiscence of Villa Borghese ; Hunting Life in the Campagna ; Egyptian Woman ; Girl of Corleone ; Happy Nurse ; Girl of Procida ; Jupiter as Faun surprising Antiope, Mrs. J. Harrison, Philadelphia.—Meyer, Conv. Lex., xviii. 656 ; Müller, 383 ; Zeitschr. f. b. K., vi. 106 ; viii. 125.

MÜLLER, JOHANN BAPTIST, born at Geratsried, Bavaria, in 1809, died in Munich, June 27, 1869. History painter, pupil of Munich Academy under Conrad Eberhard and Heinrich Hess, whom he assisted with the frescos in All Saints Chapel, and in decorating the Basilica, having meanwhile (1837) painted with Führich the 14 stations on the Laurentiusberg near Prague. Works : Jeremiah on Ruins of Jerusalem ; Madonna ; Cycle in fresco at Kösching near Ingolstadt (1855–56).—Allgem d. Biog., xxii. 631 ; Allgem. Zeitg. (1869) ; Europa (1869), 441.

MÜLLER, JOHANN JAKOB, born at Riga in 1765, died at Stuttgart in 1831. Landscape painter, pupil in Dresden of Klengel ; then studied in Rome after Claude Lorrain ; visited Italy a second time in 1817 and settled in Stuttgart, where he was made court-painter. Works : Several Views of Pompeii ; View from Monte Cavo near Rome ; View from Mons Albanus in Ancient Latium ; Reichenbach ; View near Salerno, Stuttgart Museum.—Cotta's Kunstbl. (1834), 266 ; (1839), 321.

MÜLLER, KARL, born in Darmstadt in 1818. History painter, younger son of and first instructed by Franz Hubert Müller, then pupil of Düsseldorf Academy under Karl Sohn and Schadow ; went to Italy in 1839, and after his return in 1843 painted some of the frescos in the Apollinaris Church at Remagen. Professor at Düsseldorf Academy. Works : Visitation (1837); Tobias and the Angel (1838) ; Caritas, Marriage of the Virgin (1839); Maria Regina ; Holy Family ; Annunciation (1852); replica, enlarged, Düsseldorf Gallery ; Madonna ; Disciples at Emmaus ; Last Supper ; Vision of St. Hedwig ;

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Miracle of the Rose; Apparition of Madonna of Lourdes; Holy Family, Madonna before the Grotto, Lord Bute's Collection; Give us Barabbas; Infant Christ and St. Joseph, Virgin as Child (1882), St. Remigius Church, Bonn. In fresco: Scenes from Life of Mary, Adoration of the Lamb, Remagen.—Art Journal (1865), 133; Müller, 384; Kunst-Chronik, xviii. 309; La Ilustracion (1879), i. 211, 228; Wolfg. Müller, Düsseldf. K., 48; Zeitschr. f. b. K., 43.

MÜLLER, KARL (FRIEDRICH JOHANN VON), born in Stuttgart, Oct. 2, 1813, died in Frankfort, April 27, 1881. Genre painter, son of the engraver Johann Friedrich Müller; pupil of Johann Friedrich Dietrich, then of Munich Academy under Cornelius, of the Stuttgart Art School, and in 1833–37 in Paris of Ingres, whom he followed to Rome, whence he came to Frankfort in 1848; lived in Paris in 1850–67 and settled in Frankfort. Works: Choice of Hercules; Il Saltarello, Roman Carnival; Romeo and Juliet, Judgment of Paris, Stuttgart Museum; Diana and Endymion; Leda; Faust and Helena, Villa Rosenstein near Stuttgart; Venus in the Bath; Actæon's Punishment; Romeo's Farewell of Juliet.—Allgem. d. Biog. xxii. 647; Kaulen, 132; Kunst-Chronik, xvi. 534; Meyer, Conv. Lex., xviii. 655; Meyer, Gesch., 541.

MÜLLER, LEOPOLD, born in Dresden in 1834. Genre and landscape painter, pupil of Vienna Academy under Karl Blaas and Christian Ruben; painted at first historical subjects, and was for eight years illustrator for the Vienna Figaro. Visited repeatedly Italy and Egypt, and in 1877 became professor at Vienna Academy. Medal, 1st class, Munich, 1883. Works: At the Well; Botcher; Lute-Player (1874); Resting Caravan; Evening outside Cairo; Beach near Palermo; Priests in Convent Yard; Old Little Matron, Last Task of the Day, Vienna Museum; Chickens on Old Wall; Scene in Piazza di S. Marco, Venice; Market in Arabia (1879); At the Sebil, Fellahs with their Dromedaries Resting (1884); Oriental Market Scene, W. H. Vanderbilt, New York; Five Studies from Life in Egypt, W. T. Walters, Baltimore.—Kunst-Chronik, ix. 492, 555, 586; xvii. 108; xviii. 384; xix. 535; Neue Illustr. Zeitg. (1885), i. 23; Müller, 385; Wurzbach, xix. 394; Zeitschr. f. b. K., vi. 309; xii. 260; xx. 196.

MÜLLER, MORITZ, called Fire-Müller, born in Dresden, May 6, 1807, died in Munich, Nov. 8, 1865. Genre and history painter, pupil of Dresden Academy under Matthäi; went in 1828 to Zittau, where he painted portraits, and to Munich in 1830, where he at first executed altarpieces. Subsequently visited the Bavarian Alps, studied popular life, and painted truthful genre scenes, especially night views by torch or hearth light, whence his surname. Member of Dresden Academy in 1868. Works: Proposal; Return of the Bride; Pouting Lover (1843), National Gallery, Berlin; Scene in Tyrolese War (1834), Peasant Wedding (1852), New Pinakothek, Munich; Poor Woman with Suckling watching Revelry of Young Men, Provinzial Museum, Hanover; Mother and Two Children at Supper (1847), Leipsic Museum; Kirmess; Christmas Eve; Loving Couple by the Hearth; Old Woman going to Midnight Mass; Departure of the Tyrolese under Haspinger; Fighting Scene; Seizure of Andreas Hofer.—Allgem. d. Biog., xxii. 653; Dioskuren (1863), 177; Raczynski, ii. 374; Regnet, ii. 57.

MÜLLER, MORTEN, born at Holmestrand, Norway, Feb. 29, 1828. Landscape painter, pupil of Düsseldorf Academy, and of Gude and Tidemand; repeatedly visited the Norwegian coast, whence he took most of his subjects; settled at Düsseldorf in 1851, and returned to it, having lived at Christiania in 1866–73. Honorary member of Stockholm Academy, and court painter in 1875. Order of Vasa. Works: Pine Forest; Norwegian Glacier; View near Christiania Fjord (1855), Hardanger Fjord, Christiania Gallery; Winter Landscape, Stockholm Museum; Woodland in Norway (1859), Ghent Museum; Pine Forest in Norway

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(1860), Kunsthalle, Hamburg; Night Fishing in Norway; Norwegian Waterfall (1879); Wood Lake in Norway (1882).—Dioskuren, (1865); Illustr. Zeitg. (1882), i. 387; Müller, 385.

MÜLLER, PIETRO. See *Molyn*, Pieter.

MÜLLER, RUDOLF, born in Reichenberg, Bohemia, Dec. 28, 1816. History and portrait painter, pupil of Prague Academy under Kadlik, and in 1834–38 of Vienna Academy; settled in Prague, where he has since painted mostly religious subjects. Works: St. John; Resurrection, Salzburg Cathedral; St. Francis of Assisi; Pietà (1844), First Communion of St. Wenceslaus; Return of St. Adalbert to Bohemia; St. Martin; St. Ann with Simon and Judas Thaddeus; St. Joseph; St. Nepomuk at Prayer; Taking of Christ; St. Elizabeth after the Miracle of the Rose; Building of the Famine Wall under Charles IV.; Laying of Corner-Stone to Karolinenthaler Church in Prague; Portrait of Cardinal Prince Schwarzenberg; of Emperor Francis Joseph, Prague University; do., Cracow University. — Dioskuren (1867); Müller, 385; Wurzbach, xix. 401.

MÜLLER, VICTOR, born in Frankfort, March 29, 1829, died in Munich, Dec. 21, 1871. History painter, pupil of Städel Institute from 1849; studied at Antwerp Academy, then in Paris under Couture; returned to Frankfort in 1858, and moved to Munich in 1864. Works: Man lulled to Sleep in Lap of Night; Adonis; Wood-Nymph (1863); Muses and Graces; Diana and Endymion; Hero and Leander; Scenes from Life of Hartmuth von Kronenberg; Hamlet in the Graveyard (1869); Ophelia at the Brook; Faust with Wagner in the Twilight; Romeo and Juliet.—Allgem. d. Biog., xxii., 679; Dioskuren (1872), 11; Kunst-Chronik, viii. 180; Reber, iii. 229; Zeitschr. f. b. K., v. 122; vi. 146; ix. (Mittheilungen, ii. 44).

MULLER, WILLIAM JAMES, born at Bristol, June 28, 1812, died there, Sept. 8, 1845. Son of a German clergyman, curator of Bristol Museum; student of J. B. Pyne, landscape painter. Exhibited at Royal Academy in 1833, Destruction of Old London Bridge. In 1833–34 he visited Germany, Switzerland, and Italy, and in 1838 Greece and Egypt; in 1843 he accompanied Sir Charles Fellowes to Lycia, and brought back many sketche sand pictures of Oriental scenery and manners. Two of his landscapes are in the National Gallery, London. —Solly, Memoir (London, 1875); Ch. Blanc, École anglaise; Redgrave; Cat. Nat. Gal.; Art Journal (1850), 344; (1864), 293; Portfolio (1875), 164, 185.

MULREADY, WILLIAM, born at Ennis, County Clare, Ireland, April 30, 1786, died in London, July 7, 1863. Son of a leather-breeches-maker, who removed to London, where, when fifteen years old, William entered the schools of the Royal Academy; exhibited first in 1803, became an A.R.A. in 1815, and R.A. in 1816. He began by painting landscapes, but soon turned his attention to subject-painting, and by careful study of the Dutch masters won a high position in that branch of art. His whole life was devoted to his profession; he drew in the Life-School of the Academy up to two evenings before his death, and left many exquisite chalk studies and designs. Some of his best pictures were painted from his illustrations on wood for the Vicar of Wakefield (1840). Works: Cottage, St. Peter's Well (1806); View in St. Alban's (1807); Old Houses in Lambeth, The Battle (1808); Roadside Inn (1811); Punch (1813); Idle Boys (1815); Lending a Bite (1819), Earl Gray; Wolf and Lamb (1820), Royal Collection; Careless Messenger (1821); Convalescent (1822); Widow (1824), Col. Holdsworth, sold in 1881 for £1,155; Origin of a Painter (1826); The Cousin (1827), Peel Collection; Eng-

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lish Cottage (1828), Royal Collection; First Voyage (1833); The Last In (1835), Fair Time (1809–40), Crossing the Ford (1842); Snow Scene, Sea-shore Scene, National Gallery, London; Fight Interrupted (1816), Giving a Bite (1836), Toy-Seller (1837), Open your Mouth and Shut your Eyes (1838), Seven Ages (1838), First Love (1839), The Sonnet (1839), Choosing the *Wedding* Gown (1846), The Butt (1848), Blackheath Park (1852), and others, South Kensington Museum; Whitsonian Controversy (1844), Baring Collection; Burchell and Sophia (1849); Bathers, National Gallery, Edinburgh. — Stephens, Memorials (London, 1867); Ottley; Redgrave; Cat. Nat. Gal.; Sandby, i. 355; Art Journal (1864), 65; L'Artiste (1883), i. 235.

MUMMY, BURIAL OF A (Les funérailles d'une momie), Frederick A. *Bridgman*, J. G. Bennett, New York. Funeral procession of the sacred bull Apis, in ancient Egypt. Salon, 1877.

MUNARI. See *Pellegrino* da Modena.

MUNKÁCSY, MIHÁLY (Michael), born at Munkács, Hungary, Oct. 10, 1846. Real name Michael Lieb. Genre and history painter; for six years apprenticed with a carpenter at Arad before enabled to devote himself to art, which he first studied under a portrait painter at Gyula; became pupil of Vienna Academy, then in Munich of Franz Adam, under whose guidance he made rapid progress and won three first prizes; went in 1867 to Düsseldorf and, incited by Knaus and Vautier, devoted himself to genre painting, and in 1869 at once established his fame with the Last Day of a Condemned Man, one of the scenes in popular life of his native country, which for years he continued to depict with singularly impressive truthfulness and a sombre blackish colouring. In 1872 he removed to Paris, where his works found great favour; in 1876 he began to take his subjects from Paris life, and with his Milton entered upon a new field, adopting also a new method of colouring. Medals: Paris, 1870; 2d class, 1874; of Honour, 1878; Vienna, 1882; L. of Honour, 1877; Officer, 1878; Member of Munich Academy, 1881. Works: Proposal; Easter; The Bride; Last Day of a *Condemned* Man (1869), Mrs. W. P. Wilstach, Philadelphia; Hungarian Encampment, Wrestler's Challenge, H. C. Gibson, ib.; Dying Brigand, A. J. Antelo, ib.; Night Revellers; Drunken Tailor; Wood Landscape in Autumn; Afternoon's Luncheon; Women picking Lint; In the Kitchen; At Dawn; Wounded Honvéd; Vagabonds Seized; Artist's Studio; Episode in Negro War (1874); Village Rooster (1875); Pawnbroker's Shop, Miss C. L. Wolfe, New York; Moral of the Bottle, William Astor, ib.; Interior with Lady at Table, W. Rockefeller, ib.; Hay-Field, Erwin Davis, ib.; Widow's Mite, J. C. Runkle, ib.; Afternoon Call, M. K. Jesup, ib.; The Two Families, W. H. Vanderbilt, ib.; Peasants at Church, Hawk Collection, ib.; *Milton* dictating Paradise Lost (1878), Lenox Gallery, ib.; Story of the Battle, W. T. Walters, Baltimore; Visit to Young Mother (1879); *Christ* before Pilate (1881); Pawnbroker's Shop (1882); *Christ* on Calvary (1883–84); Last Moments of *Mozart* (1885). Munkácsy visited New York in 1886, when his Christ before Pilate was exhibited there.—Academy (1882), i. 328; (1885), i. 193; Allgem. K. C., x. 263, 374; Gartenlaube (1870), 475; Gaz. des B. Arts (1870), iv. 43; (1873), viii. 39; (1876), xiv. 22; (1878), xviii. 204; (1881), xxiii. 485–490; (1884), xxix. 509; Illustr. Zeitg. (1871), ii. 251; (1872), ii. 84; (1874), i. 175; (1881), ii. 283; (1882), i. 301; Kunst-Chronik, vi. 142; x. 643; xvi. 452; xvii. 196, 257; xix. 359; xxi. 443; La Ilustracion (1882), i. 51, 347, 402; (1884), i. 214, 228, 331, 344; ii. 67; Müller, 385; Reber, iii. 409; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 52); xvii. 251.

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MICHAEL MUNKACSY
Milton Dictating Paradise Lost

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MUÑOZ, SEBASTIAN, born at Navalcarnero in 1654, died in Madrid in 1690. Spanish school; history painter, pupil of Claudio Coello, then in Rome of Carlo Maratti; on his return to Spain in 1684 assisted Coello in painting frescos at Saragossa, then painted in Madrid at the Alcazar, and was appointed court-painter in 1688. While employed in restoring the frescos of Herrera in Church of Atocha, he was killed by falling from the scaffolding. Works: Cupid and Psyche, Portrait of Queen Maria Luisa (1686); Eight Pictures on Life of St. Eloy (1688), S. Salvador, Madrid; St. Augustine conjuring the Locust Plague, Burial of Count de Orgaz, Artist's portrait, Madrid Museum. Fresco: Angelica and Medoro, Alcazar, Madrid.—Stirling, 1041.

MUÑOZ-DEGRAIN, Don ANTONIO; contemporary. Genre painter. Medal, 1st class, Madrid. Works: Othello and Desdemona (1881); Don Quixote and Windmill, Souvenir of Granada, Madrid Museum; Inundation Scene, View in Venice (1883); The Lovers of Teruel (1884).—La Ilustracion (1881), i. 391; ii. 73; (1882), i. 251; (1884), i. 382; ii. 2, 24.

MUNSCH, JOSEPH, born at Linz, Upper Austria; contemporary. History painter, pupil of Munich Academy under Philipp Foltz. Works: Publication of Death Warrant of Conradin of Suabia and Frederic of Baden; Rudolf von Hapsburg beside Body of Ottokar of Bohemia; A Chord (Jubilee Exhib., Berlin, 1886).—Wurzbach, xix. 461.

MUNSCH, LEOPOLD, born in Vienna in 1826. Landscape, genre, and interior painter, pupil of Vienna Academy under Joh. Nep. Geiger. His landscapes, mostly enriched with castles, ruins, and other architecture, are truthful copies of nature. Works: Wood near Weidlingen; Castle Yard at Taufers, Tyrol; Avenue in Schönbrunn Park; Alpine Village; Schluderns in Tyrol; Room in Schleissheim Castle; Before Serenissimo; Oak Wood (Munich Exhibition, 1883).—Dioskuren, 1867; Müller, 386; Wurzbach, xix. 461.

MÜNSTER, PEACE OF, Gerard *Terburg*, National Gallery, London; copper, H. 1 ft. 5 in. × 1 ft. 10 in.; signed, dated 1648. Assemblage in the Rathhaus, Münster, May 15, 1648, for ratification of treaty between the Dutch United Provinces and Spain. A clerk is reading the oath of ratification, while Barthold van Gent, for the Provinces, and the Count of Peñaranda, for Spain, hold copies of the paper. One of the most wonderful assemblages of minute portraits ever painted in oil, containing about thirty figures. Passed from painter's family, late in last century, to Van Leyden Gallery; thence to Prince Talleyrand, to Buchanan (1817), to Duc de Berri, and in 1837 to Prince Demidoff, at whose sale (1868) it was bought by Marquis of Hertford for £7,280; presented by Sir Richard Wallace in 1871.—Art Journal (1871), 294; (1872), 28; Cat. Nat. Gal.

MUNSTERHJELM, (MAGNUS) HJALMAR, born at Tunlois, Finland, in 1841. Landscape painter, pupil of Düsseldorf Academy under Oswald Achenbach, and Gude, with whom he moved to Carlsruhe in 1865; has visited Switzerland, the Rhine, Bavaria, and the north of Europe. Works: Finnish Landscape; Crawfishing in the North; View on Frauenchiem Lake; Village Street in Snow; Moonlight Night in Finland; Waterfalls of Wallink.—Müller, 386.

MUNTHE, LUDVIG, born at Aaröen, near Bergen, Norway, March 11, 1841. Landscape painter, self-taught in Düsseldorf, whither he went in 1861; has visited Belgium, Holland, France, Scandinavia, and Italy. He paints chiefly autumn and winter scenes. Gold medal, Berlin, 1872; London, 1876; Paris, 1st class, 1878; L. of Honour, 1878; Order of Leopold, 1875; Member of Stockholm, Copenhagen, and Amsterdam Academies; Swedish court-painter, 1875. Works: Winter Scene (1869), do. (1878), Autumn Landscape (1882), Christiania Gallery; Winter Landscape (1870), Kunsthalle, Hamburg; do. (1871), Provinzial Museum, Hanover; Potato Harvest; Cows in the

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Meadow; Sunset; Winter in Norway (1883); Winter Twilight, W. H. Vanderbilt, New York.—Müller, 386.

MURANO, ANTONIO DA. See *Antonio.*

MURANT (Meurant), EMANUEL, born in Amsterdam, Dec. 22, 1622, died at Leeuwarden in 1700. Dutch school; landscape and architecture painter, pupil of Philip Wouwerman. His subjects are old village houses, castles, ruins, executed with the most careful minuteness and enlivened by skilfully introduced figures or cattle. His colouring is generally warm and powerful. Works: Dilapidated Farmhouse, Amsterdam Museum; A Farm, Rotterdam Museum; Peasant Cottage (1676), Dutch Landscape, Copenhagen Gallery; Landscape with Ruined Buildings and Figures, Städel Gallery, Frankfort; do., Gotha Museum; Village View with Animals, Kunsthalle, Hamburg; do. with Woman Spinning, etc., Old Pinakothek, Munich; Landscape, Stuttgart Museum.—Immerzeel, ii. 246; Kugler (Crowe), ii. 506.

MURATON, Mme. EUPHÉMIE, née Duhanot, born at Beaugency (Loiret); contemporary. Flower and fruit painter, wife and pupil of Alphonse Muraton (genre and portrait painter, born at Tours in 1824; medal, 1868); medal, 3d class, 1880. Works: Souvenir of Spain (1876); Bad Encounter (1877); A Garden Bench (1880); The Two Friends (1881); Upset Basket, Good Chase (1882); Peach Tree (1883); Bouquet of the Vintagers, Rabid Dog (1884); Peach Tree, Milkmaid (1885).—Bellier, ii. 144.

MURCH, Mrs. ARTHUR; contemporary. Landscape and figure painter. Exhibits chiefly at Grosvenor Gallery. Works: At Castle Gondolfo—Rome, Persephone (1880); Sleeping Girl, Gallantry Bower—Clovelly, Capri—Evening, Capri—Morning (1882); Sailor's Cottage, In the Bay of Naples, Mesta Memoria (1883).

MURILLO, BARTOLOMÉ ESTÉBAN, born in Seville, Jan. 1, 1618, died there, April 3, 1682. Spanish school. From his first master, Juan del Castillo, Murillo learned all the mechanical parts of his calling, and in 1639–40, when Castillo removed to Cadiz, earned his daily bread by painting such devotional pictures as were commonly bought up by colonial merchants for shipment to Transatlantic Spain. In this way he obtained sufficient means to allow him to go in 1643 to Madrid, where he introduced himself to Velasquez, then in the zenith of his fame, who gave him valuable counsel, and obtained admission for him to the royal galleries, where he copied the works of the great masters. On his return to Seville in 1645 he spent three years in painting a series of eleven pictures for the small cloister of the Franciscan Convent, whose excellence at once gave him reputation and brought him many commissions. In 1648 he married, and soon after gave up his first, so-called cold (frio) manner, and adopted his second, warm (calido) style. The fertility of his talent, only paralleled by that of Lope de Vega in literature, enabled him to cover the walls of private and public buildings at Seville with pictures, now scattered all over Europe at prices which, to the artist, would have seemed fabulous. In representing his favourite subject, the Virgin of the Conception, of which the finest example is that in the Louvre, Murillo so far surpassed all other painters that he obtained the surname of the Painter of the Conception. Alternating, according to the nature of his subject, between his warm manner and his so-called vaporous (vaporoso) style, he produced his masterpieces for the Capuchin Convent near Seville, and the Hospital de la Caridad in that city. In 1658 Murillo conceived the idea of founding a public Academy of Art at Seville, and having obtained the concurrence of Valdes Leal and of Herrera the

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younger, accomplished his design Jan. 1, 1660. On the death of Philip IV., his successor, Charles II., named Murillo his court-painter, and in vain endeavoured to induce him to take up his residence at Madrid. He continued to work at Seville until his death in 1682, which resulted from the effects of a fall from a scaffolding, upon which he had mounted to paint the upper part of a picture of the Marriage of St. *Catherine*, for the Church of the Capuchin Friars at Cadiz. Works: *Holy* Family del Pajarito, *Rebekah* and Eliezer, *Annunciation* (2), *Magdalen*, St. Jerome (2), Adoration of *Shepherds*, St. Augustine, St. *Francis* of Assisi, Madonna, St. James, *Christ* the Good Shepherd, St. *John* Baptist, *Christ* and St. John, Vision of St. *Bernard*, St. *Ildefonso*, *Madonna* del Rosario, Conversion of St. *Paul*, Education of the *Virgin*, Christ Crucified (2), San *Fernando*, *Conception* (4), Martyrdom of St. *Andrew*, Prodigal Son (4), Jesus sleeping upon the Cross, Head of John Baptist, do. of St. Paul, St. Francis de Paul (3), *Ecce* Homo, *Mater* Dolorosa, and others, Madrid Museum; St. *Elizabeth* of Hungary, St. *Diego* blessing Soup, St. Francis, Adoration of *Shepherds*, *Magdalen*, *Roman* Senator's Dream, *Roman* Senator relating do., Academia S. Fernando, Madrid; *Madonna* de la Servilleta, St. *Felix* of Cantilicio, *Conception* (4), St. *Joseph* and Infant Christ, SS. *Leandro* and Bonaventura, St. *Thomas* of Villanueva, St. *Francis* of Assisi, Madonna and St. Felix, St. *Anthony* of Padua and Jesus (2), SS. *Justa* and Rufina, *Annunciation*, St. *John* Baptist, *Madonna*, St. *Augustine* (2), Seville Museum; *Conception*, St. *Isidoro*, St. *Leandro*, St. *Anthony* of Padua and Jesus, Guardian Angel, Baptism of *Christ*, Seville Cathedral; *Moses* striking the Rock, *Miracle* of Loaves and Fishes, *Juan* de Dios, St. *John* and Lamb, Infant Christ, *Annunciation*, Hospital of La Caridad, Seville; Madonna, Montpensier Collection, Seville; *Last* Supper, S. M. la Blanca, Seville; *Conception*, S. Felipe Neri, Cadiz; Marriage of St. *Catherine*, St. Francis receiving the Stigmata, *Conception*, Capuchin Church, ib.; *Ecce* Homo, Cadiz Museum; St. Joseph and Infant Christ, Valladolid Museum; *Conception* (3), Birth of *Virgin*, *Madonna* of the Rosary, *Holy* Family, Christ in the Garden, Christ at the Column, Miracle of St. *Diego*, *Peasant* Boy, Louvre, Paris; St. *Diego* of Alcalá, Duc de Pozzo di Borgo, ib.; *Flight* into Egypt, Duchesse de Galliera, ib.; Portrait of *Murillo*, Baron Seillière, ib.; St. *Francis* of Assisi, Don Sebastian Collection, Pau; Baptism of *Christ*, Duc de Montpensier; *Christ* the Good Shepherd, Comte de Greffuhle, Paris; *Holy* Family, *Peasant* Boy, St. *John* and the Lamb, National Gallery, London; *Madonna* del Rosario, *Flower* Girl, Peasant Boys, Dulwich Gallery; Adoration of Shepherds, *Annunciation*, *Assumption*, *Joseph* and his Brethren, Holy Family, Madonna (4), Marriage of Mary and Joseph, St. *Thomas* of Villanueva, Sir Richard Wallace, Hertford House, London; *Abraham* and Angels, St. Anthony of Padua and Infant Jesus, *Prodigal* Son, Nativity, St. *Justa*, and others, Stafford House, ib.; *Prodigal* Son (6), Dudley House, ib.; St. John with the Lamb, *Jacob* and Laban, Infant Christ sleeping, Grosvenor House, ib.; St. *Thomas* of Villanueva, *Conception*, *Assumption*, Holy Family, Shepherd Boy, Earl of Northbrook, ib.; St. *Thomas* of Villanueva, Conception, *Ecce* Homo, Madonna, Lord Ashburton, ib.; Conception, Virgin Kneeling, and others, Marquis of Lansdowne, ib.; *Isaac* blessing Jacob, St. Francis of Assisi, Saint with Palm, Apsley House, ib.; *Madonna* of the Apple, Sir Wm. Eden, ib.; *Madonna*, Duke of Bedford, ib.; Madonna (2), Lord Overstone, ib.; *Fish* Girl, Lady Cranstoun, ib.; *Assumption*, Alfred Fletcher, Liverpool; *Conception*, William C. Cartwright, Aynhoe, Northamptonshire; St. *Francis* de Paul, George Perkins, Kent; St. *Francis* Xavier, J. S. W. Earle-Drax, Kent; *Holy* Family, Madonna, Adoration of Magi, Duke of Rutland, Belvoir Castle; *Jacob* with Flocks of Laban, Sir John Hardy, Dunstall Hall, Staffordshire; St. *Joseph* and Infant Christ, Mrs. L. Stephens,

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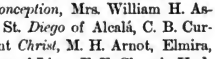
Brandon, Norfolk; St. *Joseph* and Infant Christ, Earl of Strafford, Wrotham Park; *Christ* the Good Shepherd, Baron Rothschild, Gunnersbury; St. *Augustine*, *Christ* healing the Paralytic, George Tomline, Orwell Park, Suffolk; St. Augustine, Joseph T. Mills, Rugby; Beggar, Diogenes, Marquis of Exeter, Burghley House; Beggar-Boys, Blenheim Palace; St. John and Lamb, Las Gallegas, Lord Heytesbury; St. Augustine, St. Rose of Lima, Angel with Cardinal's Cap, Mr. Bankes, Kingston Lacy; Ruth and Naomi, Longford Castle; Boy with Cattle, Boys eating Fruit, Lowther Castle; Cherubs scattering Flowers, Madonna, Woburn Abbey; Portrait of *Murillo*, Earl Spencer, Althorpe; Madonna, Warwick Castle; Portrait of *Murillo*, Francis Cook, Richmond Hill; Annunciation, Flight into Egypt, Holy Family, Head of Baptist, Deposition from Cross, St. *John*, Evangelist, Leigh Court Collection; Boy Drinking, National Gallery, Edinburgh; Annunciation, Amsterdam Museum; *Madonna*, Portrait, Hague Museum; Madonna, St. *Anthony* and Infant Christ, Berlin Museum; Two Children in Spanish Costume, Joseph and Potiphar's Wife, Cassel Gallery; *Magdalen*, Adolph Carstansen, Cologne; Martyrdom of St. Rodriguez, *Madonna*, Dresden Gallery; St. Francis de Paul, Boys eating Bread, and others, Munich Gallery; Holy Family, Madonna (2), Flight into Egypt, St. Joseph and Infant Christ, Portrait of himself, Buda-Pesth Gallery; St. *John* and Lamb, Vienna Museum; *Madonna*, *Madonna* del Rosario, Palazzo Pitti, Florence; *Madonna*, Palazzo Corsini, Rome; Marriage of St. *Catherine*, Vatican, ib.; Dream of *Jacob*, *Isaac* blessing Jacob, Annunciation, *Conception*, Adoration of *Shepherds* (2), St. *Joseph* and Infant Christ (2), *Repose* in Egypt, Flight into Egypt, *Holy* Family, Christ on the Cross, *Assumption*, St. *Peter* in Prison, St. *Anthony* and Jesus, Death of Pedro Arbuez, *Peasant* Boy, *Peasant* Girl, Boy with Dog, Celestine and Daughter in Prison, Hermitage, St. Petersburg; Good Shepherd, Magdalen, St. Raphael, Leuchtenberg Gallery, ib.; Boy with Basket, Boy with Glass of Wine, Stockholm Museum; Adoration of Magi, do. of Shepherds, Vision of St. Francis, St. Joseph and Infant Christ, Conception, St. Ferdinand receiving Code de las Partidas from Madonna, Historical Society, New York; *Holy* Family, Metropolitan Museum, ib.; *Conception*, Mrs. William H. Aspinwall, ib.; St. *Diego* of Alcalá, C. B. Curtis, ib.; Infant *Christ*, M. H. Arnot, Elmira, N. Y.; St. *Rose* of Lima, F. E. Church, Hudson, ib.; Conception, George Peabody, Salem, Mass.—Stirling, Annals; Stromer, Murillo; Tubino, Murillo; Minor, Murillo; Cean Bermudez; Ch. Blanc, École espagnole; Curtis, Velasquez and Murillo; Dohme, Wornum, Epochs; Waagen, Art Treasures Gaz. des B. Arts (1875), xi. 35 et seq.; La Ilustracion (1879), i. 211; (1880), i. 179, 399; (1882), i. 195; Zeitsch. f. b. K., xi. 63.



MURILLO, portrait, *Murillo*, Francis Cook, Richmond Hill, Surrey; canvas, H. 2 ft. 6 in. × 2 ft. Bust, about forty years old, in black habit with lace collar, thick mustache, and long chin whiskers, his right hand flat on his breast.—Curtis, 296.

By *Murillo*, Baron Seillière, Paris; canvas, H. 3 ft. 6 in. × 2 ft. 6 in. Bust, about fifty years old, with long hair falling on both shoulders, slight mustache, and chin tuft, black doublet with slashed sleeves, and narrow, stiff linen collar. Painted in an oval, as if on a block of marble, standing on another block. Bought at sale of D. Bernardo Iriarte by D. Francisco de la Barrera Enguidanos; thence to Julian Williams, who sold it for £1,000 to Louis Philippe;

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at L. P. sale (1851) to Nieuwenhuys for £420. Engraved by Sichling, Blanchard, H. Adlard, M. Albuerne, M. Alegre; lithographed by Mauzaisse.—Curtis, 295; Stirling; Ch. Blanc, École espagnole; Scott, Murillo; Palomino, iii. 423; C. Bermudez, Carta, 104; Robertson, Great Painters.

By *Murillo*, Earl Spencer, Althorpe, Northamptonshire; canvas, H. 3 ft. 11 in. × 3 ft. 6 in. Nearly half-length. About sixty years old, bushy hair, face nearly front, in a black doublet, over which falls a linen collar edged with lace. Painted as if in an oval frame, on which right hand rests, standing on a pedestal, on which are a palette, brushes, a roll of paper, etc. Probably picture painted for his sons, which was taken to Flanders to be engraved by Collin. Bought by Sir Lawrence Dundas for £100; his sale (1794), £380; Earl of Ashburnham sale (1850), £829 10s. The most authentic of all Murillo's portraits. Repetitions with changes: Lord Leconfield, Petworth, Sussex; Duke of Wellington, London. Copy by Tobar, Madrid Museum. Engraved by R. Collin (2), Calamatta, B. Ereda; etched by C. O. Murray. —Curtis, 293; Palomino, iii. 423; C. Bermudez, ii. 55; do., Carta, 104; Art Journal (1864), 218; Portfolio (1877), 165; Lübke.

MURILLO, BREVOORT. See *Holy* Family, Metropolitan Museum, New York.

MURPHY, J. FRANCIS, born in Oswego, N. Y., in 1853. Landscape painter; self-taught. Exhibited first at National Academy, 1876. Member of Society of American Artists. Studio in New York. Elected A.N.A. in 1885. Works in oil: Sunny Slopes (1879); Upland Cornfield (1880), October, Late Afternoon, T. B. Clarke, New York; April Weather (1881); Woodland (1882); Rocky Slope (1883); Weedy Brook, Sultry Season, Edge of a Pond, After the Frosts (1884); Tints of a Vanished Past, The Yellow Leaf (1885); Indian Summer, Stormy Fields, Sundown (1886).

MUSCIPULA, Sir Joshua *Reynolds*, Lansdowne House, London; canvas. A little girl, three-fourths length, standing, holding a mouse-trap with a mouse in it; beside her, a cat awaiting its prey. Painted in 1784; sold to Count d'Adhemar for 50 guineas. Engraved by Watson; Bartolozzi; Reynolds; Jones (1786); William Roffe in Art Journal.—Pulling, 56; Art Journal (1883), 123.

MUSES, DANCE OF, *Giulio* Romano, Palazzo Pitti, Florence; wood, H. 1 ft. 2 in. ×2 ft. 6 in. Apollo, crowned with laurel, dances in a circle with the nine Muses, who hold each other's hands. Carried to Paris

Muscipula, Sir Joshua Reynolds, Lansdowne House, London.

in 1799; returned in 1815. Engraved by Rossi; Marais; Guérin.—Filhol, vi. Pl. 362; Gal. du Pal. Pitti, i. Pl. 60; Ch. Blanc, École romaine; Musée française, i.

MUSES IN OLYMPUS, *Tintoretto*, Hampton Court, England; canvas, H. 6 ft. 8 in. × 10 ft. 6 in. The Nine in the clouds, most of them with musical instruments; the sun in the distance. In collection of Charles I.; sold in 1651 for £100; appears afterwards in catalogue of James II.—Law, Hist. Cat. Hampton Court, 26; Waagen, Treasures, ii. 359.

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MUSES ON PARNASSUS, *Tintoretto*, Dresden Gallery; canvas, H. 7 ft. × 10 ft. 8 in. The nine Muses and the Graces on Parnassus; above them, Apollo. Painted for the Emperor Rudolph II. Brought from Prague by Johann Georg I. Placed in the gallery in 1725 by Leplat; taken from the Kunstkammer.—Cat. (1876), 141.

By *Tintoretto*, Vienna Museum; canvas, H. 1 ft. 8 in. × 3 ft. The Nine, with Apollo, who holds a violin and bow in his hand. Formerly in Brussels. Engraved by Van Hoy.—Cat. 13.

MUSES AND PIERIDES, CONTEST BETWEEN, Il *Rosso*, Louvre; wood transferred to canvas, H. 1 ft. × 2 ft. Apollo, Minerva, Bacchus, Mercury, and nymphs, on the summit of Parnassus, preside at the contest between the Muses (left) and the daughters of Pierus (right), who, on being conquered, were metamorphosed into birds (Ov. Met., v. 295). Belonged to Charles I., to whom it was presented by Lord Cottington, who bought it in Spain of the Marquis of Crescentius; sold to Jabach for £117; next belonged to Cardinal Mazarin, from whose heirs bought for Louis XIV. Engraved by Enea Vico; A. Veneziano; Chauveau; M. Desnoyers. This work was formerly attributed to Perino del Vaga.—Villot, Cat. Louvre; Filhol, x. Pl. 692; Waagen, Treasures, ii. 481.

MUSIDORA, Thomas *Gainsborough*, National Gallery, London; canvas, H. 6 ft. × 5 ft. Musidora, partly nude, seated on the bank of a shaded stream, has one foot in the water and is loosening the sandal of the other (Thomson's "Summer"). The only nude figure painted by Gainsborough. Vernon Collection, 1847. Engraved by P. Lightfoot in Art Journal.—Cat. Nat. Gal.; Art Journal (1853), 176.

Dance of the Muses, Giulio Romano, Palazzo Pitti, Florence.

MUSSCHER, MICHIEL VAN, born at Rotterdam, Jan. 27, 1645, died at Amsterdam, Aug. 20, 1705. Dutch school; portrait painter; first instructed by Martin Zaagmolen, then pupil of Abraham van den Tempel, of Metsu, and Adriaan van Ostade; the influence of all these masters is discernible in his ex-

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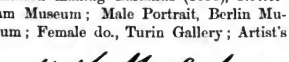
cellent pictures. Established himself at Amsterdam, where he obtained right of citizenship, March 15, 1688; painted also genre scenes and views of towns. Works: Portrait of Willem van de Velde, Mr. Baring, London; Artist's Family (1681), Hague Museum; Mother with Two Children, Aremberg Gallery, Brussels; Family Group, Portraits of Hendrik Bicker and Wife (1682), Portrait of Gaspard Fagel, Amsterdam Museum; Portrait, Six Collection, ib.; Three Children making Garlands (1690), Rotterdam Museum; Male Portrait, Berlin Museum; Female do., Turin Gallery; Artist's



Family, Historical Society, New York.—Immerzeel, ii. 249; Kugler (Crowe), ii. 401; Kramm, iv. 1178; Ch. Blanc, École hollandaise; Burger, Musées, i. 251; ii. 103, 258; De Stuers, 97.

MUSSINI, CESARE, born in Berlin in 1808. History painter, pupil of Florence Academy, where he became professor and court-painter to Grand Duke of Tuscany. Works: Death of Leonardo da Vinci (1828), Echo Weeping (1829), Tasso reading his Poem to Eleonora d'Este (1831), Death of Atala (1830), Florence Academy; Raphael and the Fornarina; Conspiracy of the Pazzis; Ganymede.—Cotta's Kunstbl. (1838), 304; (1843), 271, 402; (1844), 358, 400; (1845), 338; (1846), 67.

MUSSINI, LUIGI, born in Florence in 1813. History painter, brother and pupil of Cesare. Director of Siena Academy. Medal, Paris, 3d class, 1849; L. of Honour, 1877. Works: Sacred Music (1840), Alms of the Christian and the Philanthropist (1844), Abelard and Heloise (1842), Florence Academy; Christian Martyrs, Siena Cathedral; Christ driving out the Money-Changers; Spartan Education, Luxembourg Museum; Marino Faliero contemplating Revenge on Michele Steno, Wiesbaden Gallery; Sienese Lad, Museo Civico, Turin; Last Day of Nero; Triumph of Truth; Platonic Academy of Lorenzo de' Medici; Summer Hour (1878); St. Elizabeth, St. George (1882); Chess Tournament at Court of Spain (1883).—Cotta's Kunstbl. (1844), 363; Müller, 387; Kunst-Chronik, xix. 171.

Contest between the Muses and the Pierides, Il Rosso, Louvre.

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MUTIANO. See *Muziano.*

MUTIUS SCÆVOLA, Charles *Lebrun*, Louvre, Paris; canvas, H. 3 ft. 2 in. × 4 ft. 4 in. Mutius, sworn to kill King Porsenna, ally of Tarquin, slays his secretary instead by mistake; seized by the guards and brought before Porsenna, he burns his right hand in a brazier to show the king that no threats can intimidate him. Porsenna, admiring his courage, gave him his liberty and made peace with the Romans. Mutius was thenceforth called Scævola (left-handed. Livy, ii. 12, 13). Painted in Rome about 1643. Engraved by Chataigner.—Villot, Cat. Louvre; Landon, Musée, xii. Pl. 49; Filhol, x. Pl. 663.

Mutius Scævola, Charles Lebrun, Louvre, Paris.

MUTTENTHALER, ANTON (Tony), born at Höchstädt, May 10, 1820, died at Leipsic, March 21, 1870. History and genre painter, pupil in Munich of Kaulbach; excelled as an illustrator, and in 1860 went to Leipsic as artistic director of the Illustrirte Zeitung. Works: Raphael painting the Fornarina (1843); Dance of Elves (1850); Loreley, Gretchen (1851); Origin of the Munich Schäffler Dance (1856). In fresco: Emperor Ludwig acquiring Mark Brandenburg, Battle of Ampfing, National Museum, Munich.—Allgem. d. Biog., xxiii. 116; Nagler, Mon., iv. 469.

MUYDEN, ALFRED VAN, born at Lausanne, Switzerland, in 1818. Genre painter at Geneva; studied in Munich and Paris, then lived for several years in Rome. Depicts family life of the Roman middle class with natural grace and pleasing colouring. Order of Leopold, 1866. Works: Woman of the Abruzzi nursing her Child (1850), Ghent Museum; Italian Mother with Suckling Asleep (1859), Roman Market Scene (1861), Basle Museum; Pifferari, Musée Rath, Geneva; Refectory at Albano; Monks playing Chess; Happy Family; Father Confessor; Mowers returning Home; Thrashing of Grain in the Campagna.

MUYS, NICOLAAS, born at Rotterdam in 1740, died there in 1808. Interior and landscape painter, pupil of his father Wil-

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lem Muys, and at the Hague Academy of Aart Schouman; dean of the guild at Rotterdam in 1782–83 and 1792. Works: Interiors (1775, 1776, 1777, 1779, 1791), do. by Candle Light (1783), Landscape with Figures (1790), Rotterdam Museum.

MUZIANO (Mutiano), GIROLAMO, born at Acquafredda in 1530, died in Rome, April 27, 1592. Venetian school; pupil of Girolamo Romanino at Brescia, but went young to Venice to study the works of Titian. When about twenty years old he went to Rome, where his talent won him the friendship of Michelangelo and Taddeo Zucchero, with whom he painted many works. Muziano was superintendent of the decorations in the Vatican under Gregory XIII., and the founder of the Academy of St. Luke, which he endowed at his death. He made drawings, begun by Giulio Romano, of the bas-reliefs on the column of Trajan, afterwards engraved. His works, of which he left a large number, exhibit a grandeur of design approaching that of Michelangelo, whom he closely imitated. His compositions are good, and his colouring rich, after the Venetian manner. Blanc calls him a second-rate Sebastiano del Piombo. He excelled as a designer of mosaics, many of which in St. Peter's, Rome, were executed after his designs. His best pictures are in Roman churches: Resurrection of Lazarus, in S. M. Maggiore; Assumption of the Virgin, S. Paolo; St. Francis receiving the Stigmata, Cappuccini; Conception of the Virgin, S. M. Transpontina; Christ giving the Keys to St. Peter, and St. John preaching in the Desert, S. M. degli Angeli; Circumcision, Gesù; Ascension, Ara Cœli. In the Louvre are the Incredulity of St. Thomas, and Resurrection of Lazarus; at Reims is a St. Mary the Egyptian; in the Bergamo and Bologna Galleries a St. Jerome; in the Naples Museum a St. Francis d'Assisi in Prayer; and in the Schleissheim Gallery are a Christ before the Crucifixion, and a Pietà.—Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., xi. 266; xii. 115; Seguier, 136; Siret, 633; Burckhardt, 739; Lübke, Gesch. ital. Mal.; Zeitschr. f. b. K., x. 207.

MYN, HERMAN VAN DER, born at Amsterdam in 1684, died in London in 1741. Flower painter, pupil of Ernst Steuven; afterwards began to paint portraits and historical subjects, which caused his being called to the court of the Elector-Palatine; returned to Holland in 1717, then went to Paris, and later on to London, where he obtained enormous prices for life-size portraits, but, living recklessly, was obliged to leave on account of debts in 1736, and on his return to Holland received a pension from the Prince of Orange; hoping to better his circumstances he went again to London in 1741, and died in poverty. Works: Garden Flowers in costly Vase, Old Pinakothek, Munich; Festoon of Flowers, Schleissheim Gallery; Death of Sophonisbe, Turin Gallery.—Immerzeel, ii. 251; Kramm, iv. 1180; Nagler, x. 90.

MYTENS, DANIEL, the elder, born at The Hague about 1590, died after 1658. Dutch school; portrait painter, formed himself after Rubens; entered the guild of The Hague in 1610; went in 1618 to England, where he worked for James I. and Charles I., whose court-painter he became in 1625. On Van Dyck's arrival he wished to retire, but the king and Van Dyck himself persuaded him to remain. Said to have returned to The Hague about 1630. He painted beautiful copies of Raphael's cartoons. His works show great simplicity of manner, lightness of colour, and silvery flesh tones. Works: Charles I. with Henrietta Maria and Child, Buckingham Palace; Earl of Arundel and Family, Duke of Norfolk's Collection, London; Marquis of Hamilton,

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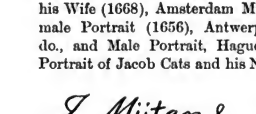
and others, Hampton Court; Marquis of Hamilton, Earl of Hopetoun's Collection; Earl of Portland, Duke of Bedford's Collection; Charles I. and Henrietta Maria, Earl of Dunmore's Collection; Sir Randolph Crewe, National Portrait Gallery, London; Charles I. and Henrietta Maria (1637), Dresden Gallery; Charles I. as Prince of Wales (1624), Copenhagen Gallery; Charles I. (1627), Turin Gallery. By one David Mytens is in the Dresden Museum a capital portrait-group of the artist's family, dated 1624.—Kunst-Chronik, xix. 422; Kugler (Crowe), i. 257; Redgrave; Kramm, iv. 1182.

MYTENS, JOHANNES, born at The Hague, died there in 1671 or 1672. Dutch school; portrait painter, son and probably pupil of Daniel Mytens, the elder; was one of the founders of the society Pictura at The Hague, and its dean in 1669–71. Works: Portraits of Admiral Tromp and his Wife (1668), Amsterdam Museum; Female Portrait (1656), Antwerp Museum; do., and Male Portrait, Hague Museum; Portrait of Jacob Cats and his Niece (1650),



Rotterdam Museum; Male Portrait, Copenhagen Museum.—Kramm, iv. 1185.

MYTENS, MARTIN VON. See *Meytens.*

NABERT, WILHELM (JULIUS AUGUST), born at Brunswick, Sept. 15, 1830. Landscape painter, pupil in Cassel of Heinrich Brandes and from 1856 in Düsseldorf of Gude; went with Lessing to Carlsruhe in 1858, returned to Düsseldorf in 1861 and settled there, having taught in Brunswick in 1863–65. Most of his subjects are taken from the Hartz Mountains. —Müller, 387.

NACHTMANN, FRANZ XAVER, born at Bodenmais, Bavaria, Sept. 6, 1799, died in 1846. Flower, fruit, portrait, landscape, and interior painter, pupil of Munich Academy in 1814–19; employed in the royal porcelain factory in 1823–27. Works: Portraits of Royal Family of Bavaria; Marriage of Duke Max at Tegernsee; Interior of All Saints', Munich; Several Interiors from the Königsbau, ib.; and the castles at Nymphenburg, and Schleissheim; Flowers and Fruit, New Pinakothek, Munich.—Allgem. d. Biog., xxiii. 200; Cotta's Kunstbl. (1847), 36; Nagler, Mon., iv. 792; Söltl, 315.

NADORP, FRANZ, born at Anhalt, Rhenish Prussia, June 23, 1794, died in Rome, Sept. 13 (17), 1876. Landscape and history painter, pupil of Prague Academy under Bergler; went in 1828 to Rome, where he painted meritorious works in oil, water-colour, and fresco. Works: St. John in Ecstasy (1824); Holy Family (1825); Christ, Mary, Joseph, and John with the Lamb (1827); Three Magi (1828); Holy Family (1830); View in the Cervara, Forum at Pompeii, Etruscan Graves at Corneto (1830–32); Murder of Children of Edward IV. in the Tower (1837); Dante; Francesca da Rimini; Rodenstein's Departure with the Wild Chase (1846); Macbeth and the Witches; Raphael's Villa at Rome; Fountain in Villa Corti; Villa d'Este.—Andresen, ii. 278; Cotta's Kunstbl. (1842), 340; (1843), 119, 217; (1846), 15; (1847), 109; D. Kunstblatt (1855), 68; Raczynski, iii. 325.

NAECKE, GUSTAV HEINRICH, born at Frauenstein, Saxony, April 4, 1785, died in Dresden, Jan. 10, 1835. History and genre painter, pupil of Dresden Academy under Grassi; went in 1817 to Rome, and on his return in 1825 became professor at Dresden Academy. Works: Cupid taking the Thunderbolt from Jupiter's Eagle (1806); Faust and Gretchen (1811), Leipsic Museum; Egmont and Clara (1812); St. Genevieve (1816); Six Pictures after an English Novel (1814–16); St. Elizabeth distributing Alms (1826); Christ appearing

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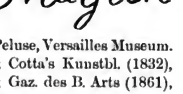
to Disciples (1828), Naumburg Cathedral; Madonna with St. Ann (1830); Boaz and Ruth (1833); Artist's Portrait (1814), Dresden Museum.—Allgem. d. Biog., xxiii. 201; Hagen ii. 91; N. Necrol. der D. (1835), 59; Raczynski, iii. 200.

NAHL, JOHANN AUGUST, the younger, born at Clanne, near Berne, Jan. 7, 1752, died in Cassel, Jan. 31, 1825. History and landscape painter, son of sculptor of same name; pupil at Cassel of Heinrich Tischbein, the elder, at Strassburg of Tannesch and Bemmel, and in Paris of Le Sueur; went in 1774 to Rome, where for several years he studied after the antique, then copied Raphael and Guido Reni, and, having returned to Cassel in 1781, and visited England and Holland in 1782, lived again in Italy in 1783–93. Through Hackert he was led, at Naples, to landscape painting, which he studied from nature and after the great masters; after his return to Cassel he became professor and in 1815 director of the Academy. Works: Sacrifice to Venus; Cupid drawing Thorn from Venus's Foot; Ariadne in Naxos; Narcissus; Hector's Farewell of Andromache; Achilles at Court of Lycomedes; Ulysses blinding Polyphemus, Cassel Gallery; Wallenstein consulting the Stars, Stuttgart Museum; Venus and Adonis; Ceres lighting the Torch to seek Proserpine; Several Views of the Weissenstein near Cassel. His son, Johann Wilhelm (born in Cassel in 1804, died there, June 14, 1880), was a portrait and history painter, pupil of his father and of Wiegand.—Allgem. d. Biog., xxiii. 240; Goethe, Winckelmann, ii. 149, 171; Meusel, No. 3, 299; Nagler, x. 105; Kunst-Chronik, xv. 687.

NAIAD, Jean Jacques *Henner*, Luxembourg Museum, Paris; canvas, H. 1 ft. 4 in. × 2 ft. Nude, lying at full length on her back, under trees, on a grassy bank beside water, with right knee raised and both arms above the head. Engraved by A. Nargeot.—L'Artiste (1882), i. 1.

NAIGEON, JEAN GUILLAUME ELZIDOR, born in Paris, April 8, 1797, died there, Dec. 31, 1867. Genre painter, pupil of Gros and of the École des Beaux Arts. He was the son of Jean Naigeon (1753–1832), a pupil of David, painter, sculptor, and director of the Paris picture galleries in the time of Napoleon I., as well as first custodian of the Luxembourg Museum (1812). Jean Guillaume succeeded his father in this office (1831), and in 1861 was appointed custodian of the Egyptian Museum at the Louvre. Won the 2d grand prix in 1827. Medal of 2d class, 1833; L. of Honour, 1843. Works: Magdalen in the Desert (1831); Neapolitan praying for her Child (1833); Neapolitan Nurse (1836); Vintage at Amalfi (1841), formerly in Luxembourg Museum; Adoration of the Magi (1845); Gleaners in Vicinity of Naples, Vintage of Amalfi (1857); Taking of Boulogne in 1511, Portraits of Henri II. of France, Philippe d'Orléans, Archbishop Huet, Comtesse de Parabère, Comte de Peluse, Versailles Museum.—Bellier, ii. 146; Cotta's Kunstbl. (1832), 396; (1843), 207; Gaz. des B. Arts (1861), ix. 256; Larousse.



NAIVEU (Neveu), MATHYS, born at Leyden in 1647, died at Amsterdam about 1721. Dutch school; genre painter, pupil of Abraham Torenvliet and of Gerard Dou, whom he took for his model and imitated successfully. Settled at Amsterdam in 1677. Works: St. Jerome (1676), Amsterdam Museum; do. (1695), Moltke Collection, Copenhagen; Captains of the Undertakers' Guild at Leyden (1677); Works of Mercy, Leyden Museum; The Invalid, New York Museum.—Kramm, iv. 1195.

NAKKEN, WILLEM CAREL, born at The Hague, April 9, 1835. Landscape and animal painter, pupil of A. F. Dona. Medal at Philadelphia, 1876. Works: At Harvest (1874); Normandy Pack-Horses in Winter (1875), Amsterdam Museum; Men loading Wagon by a Quarry, Rotterdam Museum; Étalon Normand, Inn Stable, Paris Exposi-

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tion, 1878; Before the Barn (1885); Haying, John D. Lankenau, Philadelphia.

NALDINI, BATTISTA, also called Battista degli Innocenti, born at Florence in 1537, died in 1584 (?). Florentine school; history painter, pupil of Pontormo and of Bronzino; assisted for fourteen years Vasari, who praised his quickness and facility of execution. Works: Entombment, Purification of the Virgin, S. Maria Novella, Florence; Pietà, over Michelangelo's Tomb,

B. Naldini 1584

Santa Croce, ib.; Adoration of Shepherds, do. of Magi, Dresden Museum.—Lanzi (Roscoe), i. 195.

NANTEUIL-LEBŒUF, CELESTIN, born in Rome of French parents, July 11, 1813, died at Marlotte in September, 1873. Genre painter and celebrated lithographer, pupil of Langlois and of Ingres. He illustrated the works of Victor Hugo, Gauthier, and Royer. Medals: 3d class, 1837; 2d class, 1848, 1861; medal, 1867; L. of Honour, 1868; appointed director of Dijon Academy in 1867. Works: Holy Family (1833); Beggar (1834); Christ Healing the Sick (1837); A Spring, Among the Vines, Ray of Sunlight (1848), Valenciennes Museum; Temptation (1851), Havre Museum; Vineyard (1855); Faun (1874), Luxembourg Museum.—Bellier, ii. 147; Claretie, Peintres (1874), 338; Larousse; Meyer, Gesch., 685.

NANTEUIL-GAUGIRAN, CHARLES, born in Paris in 1811. Genre painter, pupil of Ingres and of Gleyre. Medals: 3d class, 1840; 2d class, 1846. Works: Market in Africa (1840); Halt of Troops in Spain (1841); Descent from La Courtille (1842); An Incursion (1844); Race Course near Paris (1853); Victims of Awkwardness (1865); Old Manager (1870); Farm Yard at Lieusaint (1875); Return from Market (1879); Mishap (1880); Interior of Court Yard (1882); Farrier in Auvergne (1883); Garrison Pastimes (1884); Paris Mud at Railway Station of Lieusaint (1885).—Bellier, ii. 147.

NAPOLEON I. See also *Aboukir*, *Austerlitz*, *Eylau*, *Jaffa*.

NAPOLEON IN CAMPAIGN OF FRANCE, Jean Louis Ernest *Meissonier*, Sir Richard Wallace, London; wood, H. 9¼ in. × 12½ in.; dated 1864. Napoleon, followed by his staff and a group of generals and marshals, is in retreat along an icy road, stained and marked by wheels and feet; the body of the army advances in a crowd on a parallel line, closing up the ranks for mutual warmth as the chilling wind cuts their faces. Sometimes incorrectly called the Retreat from Russia. Salon, 1865. Belonged formerly to M. Gustave Delahante, Paris. Bought by Sir R. Wallace for 10,000 guineas.—Gaz. des B. Arts (1864), xvi. 520; (1867), xxiii. 322.

NAPOLEON, CORONATION OF. See *Josephine*.

NAPOLEON IN CORONATION ROBES, François *Gérard*, Dresden Gallery; canvas, H. 7 ft. 3 in. × 4 ft. 9 in. Standing, wearing the imperial robes and bearing the imperial symbols. Presented by Napoleon I.

NAPOLEON CROSSING THE ALPS, Louis *David*, Versailles Museum. The First Consul passing the Alps, May 20, 1800. Napoleon, on a rearing horse, pointing upwards with right hand; background, snow-clad heights, with glimpses of French troops toiling upwards. Rocks at base inscribed: BONAPARTE. ANNIBAL. KAROLUS MAGNUS. Painted in 1805. Engraved by Prévost.—Landon, Musée, ix. Pl. 57; Gal. de Versailles, iv. No. 671.

By Paul *Delaroche*, Lord Onslow, England. The Emperor, in gray coat and cocked hat, is mounted on a mule, which is led by a guide; behind, an officer on a horse, led by another guide, followed by a third mounted man. Painted in 1848; replica, 1851, John Waylor, Leighton. Engraved by A. François.—Larousse, ii. 950.

NAPOLEON DISTRIBUTING EAGLES, Louis *David*, Versailles Museum; canvas.

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On the third day of the Coronation fêtes, Dec. 5, 1804, Napoleon distributed the eagles and flags of the empire to the army and the National Guard, from the portico of the École militaire in the Champ-de-Mars, the façade of which was decorated to represent a grand tribune. Painted in 1810. Engraved by Frilley.—Gal. de Versailles, iv. No. 745; Moniteur, Dec. 6, 1804.

NAPOLEON IN 1814, Jean Louis Ernest *Meissonier*, late Defoer Collection, Paris; wood, H. 12¼ in. × 9¼ in. The Emperor, in gray overcoat, buckskin breeches, and white

Napoleon crossing the Alps, Louis David, Versailles Museum.

waistcoat, wearing his star and orders, on a white Arab charger, looking sternly across the battlefield; near by, two mounted officers of his staff await orders. Painted in 1862 for Prince Napoleon Jérôme for 15,000 francs; passed to M. Durand Ruel, Paris, who sold it in 1868 to Mr. Wallis of London; bought by John Ruskin (1868) for 1,000 guineas; sold at Christie's, June 3, 1882, for 5,800 guineas to Mr. Wallis, who bought it for M. Defoer; at his sale (1886), 128,000 francs.—London Times (1882), June 5, 8, 10.

NAPOLEON AT FONTAINEBLEAU, Paul *Delaroche*, Leipsic Museum; canvas. Seated, his dress a little in disorder and his small-clothes soiled. Painted in 1845. Sold originally for 12,000 francs to Mr. Schletter, Berlin. Engraved by A. François.

NAPOLEON AT ST. HELENA, Paul *Delaroche*, Osborne House, Isle of Wight; canvas, H. 1 ft. 2 in. × 10 in. Seated at the extremity of a rock which occupies the whole height of the picture, whence sometimes called the Rock of St. Helena. Painted in 1852. Sold for 1,650 francs. Engraved by C. W. Sharpe.—Art Journal (1860), 360.

NAPOLEON IN HIS STUDY, Paul *Delaroche*, Countess of Sandwich; canvas. Seated, dressed in small-clothes. Salon, 1837. Engraved by Aristide Louis.

NAPOLEON III. AT SOLFERINO, Jean Louis Ernest *Meissonier*, Luxembourg Museum, Paris; wood, H. 1 ft. 6 in. × 2 ft. 6 in. The Emperor, mounted, accompanied by his staff, inspects from a height the field of battle; behind him, groups of officers on horseback awaiting orders; at right, in foreground, a battery of cannon, and on a neighboring hill troops marching. Salon, 1864.—Gaz. des B. Arts (1864), xvi. 521; Larousse, xi. 833.

NAPOLETANO, FILIPPO. See *Angeli*, Filippo d'.

NARCISSUS AND ECHO, *Claude* Lorrain, National Gallery, London; canvas, H. 3 ft. 1 in. × 3 ft. 11 in. Narcissus, observed only by the disconsolate Echo and another nymph, admires his image in a transparent pool, the banks of which are surrounded by rocks and lofty trees. Painted in 1644; Liber veritatis, No. 77. From Delmé Collection; presented by Sir G. Beaumont in 1826. Engraved by Vivarès (1743), and by Cooke in National Gallery.—Waagen, Treasures, i. 340; Cat. Nat. Gal.; Pattison, Claude Lorrain, 228.

NAS LI HANUM, Princess, born in Turkey about 1857. Flower painter, daughter of Mustapha Fasyl Pasha; received a thor-

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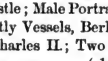
ough European education, and exhibited several flower-pieces at the first Ottoman Salon at Constantinople in 1881.—Kunst-Chronik, xvi. 42.

NASELLI, FRANCESCO, born at Ferrara about 1570, died there in 1630. Lombard school, of noble family; pupil of Ippolito Mazzuoli or of Bastaruolo; opened a school at Ferrara and removed to Bologna, where he studied the works of the Carracci and their disciples. Painted in competition with Bonone and Giuseppe Scarsella.—Lanzi, iii. 218; Ch. Blanc, École ferraraise.

NASINI, GIUSEPPE NICOLA, born at Castel del Piano, Jan. 25, 1657, died in Siena, July 3, 1736. Sienese school; history painter, pupil of his father, Francesco Nasini, and in Rome of Ciro Ferri, who sent him to Florence to copy the paintings of Pietro da Cortona. There the Grand Duke furnished him with the means to continue his studies in Rome. All writers on art of that period unite in the most enthusiastic eulogies of the works of this master, who seems now entirely forgotten. His masterpiece, the Novissimi, or Four Last Stages of Man, completed in 1594, grand compositions of enormous size, are still in the church of San Francesco, at Siena, to which city they were presented by Ferdinand III. of Tuscany, in 1795.—Acad. (1883), 52, 219.

NASMYTH, PATRICK, born in Edinburgh, Jan. 7, 1787, died at Lambeth, Aug. 17, 1831. Son and pupil of Alexander Nasmyth (1758–1840), a mediocre landscape painter; went to London in 1807, and two years later exhibited his first picture in the Royal Academy. Painted simple landscapes, with much detail in execution, in imitation of the Dutch school, but with great force. Works: View in Hampshire, Thomas Baring; Cottage, Angler's Nook, National Gallery, London.—Redgrave; Ch. Blanc, École anglaise.

NASON, PIETER, born probably at The Hague, died after 1680. Dutch school; portrait and still-life painter, supposed pupil of Jan van Ravesteyn; master of Hague guild in 1639, one of the founders of the new guild in 1656; long employed at the court of the Great Elector in Berlin. A manly style and decided individuality characterize his portraits, which are excellently drawn and of careful execution. Works: Female Portrait (1670), Haarlem Museum; Portrait of Willem Frederik of Nassau (1662), Hague Museum; Two Portraits, Rotterdam Museum; Portrait of Great Elector (1667), Charlottenburg Castle; Male Portrait (1668), Still Life with costly Vessels, Berlin Museum; Portrait of Charles II.; Two Portraits (1658), Moltke Collection, Copenhagen; Portrait of a Prince of Orange, New York Museum.—Kugler (Crowe), ii. 362; Kramm, iv. 1188; Burger, Musées, i. 221.



NATIVITY, Annibale *Carracci*, Louvre; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. The Child lying in the manger adored by the Virgin, St. Joseph, angels, and shepherds kneeling; above, the open heavens disclose a choir of angels and cherubim. Collection of Louis XIV.; bought in 1685 for 2,800 livres. Engraved by Forster; P. S. Bartoli.—Villot, Cat. Louvre; Musée royal, ii.; Landon, Musée, ii. Pl. 7.

By Lodovico *Carracci*, Louvre; copper, H. 1 ft. 3 in. × 1 ft. 8 in. The Virgin, kneeling, with arms crossed, contemplates Jesus, who lies on the ground on a cloth held by St. Joseph; two shepherds, one with a child upon his shoulders, approach; behind, an angel conducts another shepherd; at left, two angels stand beside a cow and an ass, of which only the heads are seen; above, angels upon clouds scatter flowers. Collection of Louis XIV.; bought in 1685.—Villot, Cat. Louvre; Landon, Musée, xii. Pl. 52.

By *Correggio*. See La *Notte*.

By Francesco *Francia*, Bologna Gallery; wood, figures life-size; dated 1498. The Virgin, kneeling, with the Child on the ground before her, in front of a ruined

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arch in a beautiful landscape; to the left, the kneeling patron, an angel, and SS. Joseph and Francis; to the right, St. Augustine, an angel, and a standing figure. Painted for Church of the Misericordia at request of the patron, Anton Galeazzo Bentivoglio, of Bologna. Carried to Milan by the Bentivoglii, when expelled from Bologna by Julius II., and not returned till 1816.—C. & C., N. Italy, i. 562; Vasari, ed. Mil., iii. 538.

By Domenico *Ghirlandajo*, Dresden Gallery; wood, round, 2 ft. 6 in. diam. The Child, lying at the feet of Joseph, on hay and the mantle of the Virgin, who kneels before him in adoration. Probably a school-piece. From the Steinla Collection.—Cat. Dresden Gal.

By *Giulio* Romano, Louvre; wood, H. 9 ft. 1 in. × 6 ft. 11 in. Jesus, lying on the ground, is adored by the Virgin and Joseph, kneeling; behind them, several shepherds, one with a lamb on his shoulders; to the right, St. John; to the left, St. Longinus; in background, through an opening in the stable, are seen the shepherds with their flocks, and the angel who announces the coming of the Messiah. Painted for Chapel of Isabella Boschetta, S. Andrea, Mantua; removed to palace of Duke of Mantua; sold to Charles I. of England; bought after his death by Jabach, who sold it to Louis XIV. Engraved by Fr. Chauveau about 1650; L. Desplaces.—Landon, vi. Pl. 2; Villot, Cat. Louvre; Cab. Crozat, i. Pl. 49.

By *Guido* Reni, S. Martino, Naples. One of the master's best pictures, though unfinished. Virgin and Child well treated and well lighted, but the rest of this important composition has changed in tone. It was in Guido's studio at the time of his death. —Gualandi, iii., 5th series, 168; Felsina Pittrice, iv. Part 56; Lavice, 231.

By Fra Filippo *Lippi*, S. Domenico, Prato; ten figures nearly life-size. Jesus lying on ground, adored by Virgin and St. Joseph, between SS. George and Dominick, in a rocky landscape in which shepherds play; above, in sky, six angels sing canticles, while an apparition of Infant Christ appears; in distance, penthouse, ox, and ass.—C. & C., Italy, ii. 337; Vasari, ed. Mil., ii. 621.

By Fra Filippo *Lippi*, Florence Academy; wood. The Virgin adoring Jesus on the ground; at left, SS. Joseph and Hilarion (portrait of Robert Malatesti), the latter only partly seen, and behind, St. Jerome; at right, Mary Magdalen in prayer behind a wall; background, a landscape with shepherds; above, a glory of angels. Painted for Convent of Annalena, Florence. Engraved by Ferretti.—Vasari, ed. Mil., ii. 619; C. & C., Italy, ii. 322; Gal. di Firenze, Pl. 36; Ch. Blanc, École florentine.

Nativity, Lodovico Carracci, Louvre.

By *Rembrandt*, Munich Gallery; canvas, arched, H. 2 ft. 10 in. × 2 ft. 2 in. The Virgin, seated beside Jesus, who is lying on straw in the stable, is uncovering him to the view of the shepherds; behind, Joseph with a lamp which throws a brilliant light on the babe. Painted in 1646 for the

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Stadtholder, Prince Frederic Henry; formerly in Düsseldorf Gallery. Engraved by Hess.—Vosmaer, 201, 473; Smith, vii. 24.

By Girolamo *Romanino*, National Gallery, London; wood, altarpiece in five compartments, centre, H. 8 ft. 7 in. × 3 ft. 9 in. Jesus, lying on a white cloth on a knoll, is adored by the kneeling Virgin; Joseph leans on his staff, and two boy angels hover in the air. On sides, SS. Filippo Benizzio and Gaudioso above, and SS. Alexander and Jerome below. Painted in 1525 for S. Alessandro, Brescia, whence taken by one of the Counts Avveroldi; bought of Counts Angelo and Ettore Avveroldi in 1857 for £804.—Ridolfi, Maraviglie, i. 351; C. & C., N. Italy, ii. 387; Richter, 95, 106.

By *Titian*, formerly in S. Marco, Venice. Painted about 1563; destroyed by fire from a candle on the altar, after morning mass, Jan. 19, 1580.—C. & C., Titian, ii. 337.

NATOIRE, CHARLES JOSEPH, born at Nimes, March 3, 1700, died at Castel Gandolfo, Aug. 29, 1777. French school; history painter, pupil of Galloche and Lemoyne. Won the grand prix de Rome in 1721, and later in Rome the 1st prize of the Academy of St. Luke. Became member of the Academy (1734), professor (1737), director of the French Academy at Rome (1751), which post he resigned in 1774. Works: Manoah offering Sacrifice to the Lord (1721), École des Beaux Arts, Paris; Moses with the Decalogue; Venus asking Arms of Vulcan (1734), Three Graces, Juno, Triumph of Bacchus, Louvre, Paris; Youth and Virtue presenting two Princesses to France, Dauphin Louis de France (2), Versailles Museum; Allegory on Birth of a Princess, Dauphin Louis (son of Louis XV.), Telemachus on the Isle of Calypso, Bacchus and Ariadne, Palais de Trianon; Sancho's Repast in the Woods, and eight other scenes from Don Quixote, Hagar in the Desert, Flora, Compiègne Museum; Venus and Vulcan, Venus and Æneas, Bordeaux Museum; Magdalen, Dijon Museum; Christ on the Cross, St. Jerome, Cleopatra at Tarsus, Marseilles Museum; Venus asking Arms of Vulcan, Montpellier Museum; Death of Dido, Nantes Museum; Solemn Entry into Orléans of Monseigneur Nicolas Joseph de Paris in 1733 (1745), Bishop's Palace, Orléans; Sketch of same (1743), Portrait of Monseigneur de Paris (1746), useum, ib.; St. Stephen preaching the Gospel, Rennes Museum; Warrior of Middle Ages, Rouen Museum; Mercury and Cupid, Telemachus and Mentor, France accompanied by Power and Fame, Cupid scattering Flowers, Cupid and the Nymph Eucharis, Jupiter and Io, Perseus delivering Andromeda, Danaë and Jupiter, Ganymede carried off by Jupiter's Eagle, Troyes Museum; Goddess with Attributes of Venus, Flora and Leda, Valenciennes Museum; Bacchus and Ariadne, Hermitage, St. Petersburg; Portrait of himself, Uffizi, Florence.—Bellier, ii. 150; Jal, 967; Ch. Blanc, École française; Villot, Cat. Louvre.

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NATTIER, JEAN MARC, born in Paris, March 17, 1685, died there, Nov. 7, 1766. French school; history and portrait painter, son and pupil of Marc Nattier (1642–1705). Won the first prize of the Academy in 1700. Was employed to copy the Rubens pictures in the Luxembourg to be engraved. Member Academy in 1718, adjunct professor in 1746, and professor in 1752. In 1715 he painted, at Amsterdam, Peter the Great, his wife Catharine I., and many of his courtiers; also a picture of the Battle of Pultowa, for the Czar. Associate member of the Copenhagen Academy. Works: Magdalen in a Grotto, Louvre; Marie Leczinska, Madame Henriette de France (1751, 1754), Madame Adélaïde, do. (1756), Madame Victoire (2),

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Madame Sophie (4, one dated 1748), Madame Louise, Anne Louise—Duchesse du Maine, Duchesse Louise Henriette d'Orléans (3, two dated 1742, 1748), do. as Hebe, Prince Charles Alexander of Lorraine, and his Wife Maria Anna of Austria, Duchess Louise Elizabeth of Parma (1760), Louis Joseph Xavier—Duc de Bourgogne (1754), Princess Louise Elizabeth de Conty, Mademoiselle de Beaujolais, Princess Louise Henriette Gabrielle de Turenne, Unknown Princess, do. (1742), Artist and his Family in his Studio (1730–62), Versailles Museum; Madame de Pompadour, Marseilles Museum; The Danseuse Camargo, Lady of Court of Louis XV., Nantes Museum; Duc de Boufflers, Valenciennes Museum; Louis XV., Perpignan Museum; Perseus petrifying Phineas with the Head of Medusa (1718), Tours Museum; Marshal Maurice de Saxe (1720), Dresden Museum; Portrait of Mlle. de Berry—daughter of Philippe d'Orléans (2), two other portraits, Madrid Museum; Chastity of Joseph (1717), Hermitage, St. Petersburg.—Bellier, ii. 151; Ch. Blanc, École française; Jal, 967; Lejeune, Guide, i. 229; Mémoires inédits, i. 348; Wurzbach, Fr. Maler des xviii. Jahrb., 7.

Nattier Pinxit 1748
M Nattier

NATURE, Sir Thomas *Lawrence*, Vincent P. Calmady (?), London; canvas, 2 ft. 6 in. square, but painted in a circle. Portraits of two romping children of C. B. Calmady, Esq. Royal Academy, 1824. Engraved by George T. Doo; original sketch engraved by F. C. Lewis (1825). Sold at Christie's, London, May 22, 1886, for £1,890, to "Vincent;" probably bought in.—Réveil, xiv. 1007; Gower, 35, 70.

NAUE, JULIUS, born at Köthen, Anhalt, June 17, 1835. History painter, pupil in Nuremberg of Kreling, and in Munich of Schwind. Works: Ave Maria (1863); The Toad-Ring (1865); Henry the Fowler, Princess Ilse (1866); Cinderella (1873–74); Swan-Maiden and Knight, Return of Callias and Arete from Battle of Salamis, Schack Gallery, Munich. Fresco: Roma; Germania and the Eight German Hero-Kings of the Migration (1868), Villa Lingg on Lake Constance; Fate of the Gods in German Mythology (1874–77), H. A. O. Meyer, Hamburg; Seven scenes from Epic of Helgi and Sigrun (1879), Castle Wahlow, Mecklenburg.—Illustr. Zeitg. (1875), i. 217; (1880), i. 283; Müller, 388; Kunst-Chronik, vii. 34; Schack, Meine Gemäldesammlung (1884), 191.

Nature, Sir Thomas Lawrence, V. P. Calmady (?), London.

NAUMANN, KARL (GEORG), contemporary; born at Königsberg. Genre painter, pupil of Königsberg Academy under Rosenfelder; went in 1851 to Munich; paints mostly humorous scenes from life of the peasantry and Catholic clergy. Works: The Hermit; Visit at Monastery; Chess-Players; Zither-Player in the Garden; In Lent; Breakfast; Butterfly-Hunter; Unlucky Old Man.—Müller, 388.

NAUSICÄA AND HER MAIDENS, Edward J. *Poynter*, Earl of Wharncliffe, Wortley Hall; canvas, H. 4 ft. 10 in. × 14 ft. 6 in. Nausicäa, daughter of Alcinous,

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King of the Phæacians and friend of Ulysses (Odyssey, vi. 16, etc.), playing at ball with her maidens on a green sward near the seashore. Companion to *Atalanta's* Race, and with it forming two of four subjects of similar size and shape executed by Mr. Poynter for Lord Wharncliffe.

NAVARRETE, JUAN FERNANDEZ, called El Mudo (The Dumb), born at Logroño about 1526, died in Toledo, March 28, 1579. Spanish school. When three years old became deaf from illness and never learned to speak. Studied the rudiments of art in the Convent of La Estrella, then went to Italy and became a disciple of Titian. After an absence of twenty years returned with a great reputation, was made painter to the king in 1568, and executed nineteen religious works in the Escorial, where they still remain. Other works: Baptism of Christ, St. Peter, St. Paul, Madrid Museum; St. John in Prison, Hermitage, St. Petersburg; Holy Family, Weimar Museum; Lady's Portrait, Darmstadt Museum.—Viardot, Peintres de l'Espagne, 37; Ch. Blanc, École espagnole; Madrazo, 490; Washburn, 51.

NAVEZ, FRANÇOIS JOSEPH, born at Charleroi, Nov. 16, 1787, died in Brussels, Oct. 12, 1869. History, genre, and portrait painter, pupil of Isidore François, and of Brussels Academy, where he had won all the prizes, when, in 1813, he went to Paris to study under David, whom he followed into exile. In 1817–22 he was in Rome, and in 1839 became director of the Brussels Academy. Order of Lion, 1825; Order of Leopold, 1836; Bavarian Order of Michael, 1851; Officer, 1855; Commander, 1859; Member of Paris, Hague, Amsterdam, Antwerp, Ghent, and Bruges Academies. Works: Virgil reading to Augustus and Octavia the Sixth Book of the Æneid (1811), The Nymph Salmacis and Hermaphroditus (1829), Ghent Museum; Hagar in the Desert; Elijah raising the Child of the Shunamite Woman (1821), Meeting of Rebekah and Isaac (1826), Museum, Amsterdam; Hagar in the Desert, Museum Fodor, ib.; Hermit; Fortune-Teller among Italian Robbers; Incredulity of Thomas; Marriage of the Virgin; Holy Family; Episode from Massacre of Innocents; St. Cecilia; Athalia and Joash (1834); Education of the Virgin; Infant Christ Asleep; Christ and the Adulteress; Vert-Vert's arrival at Nantes (1836); Nathan admonishing David (1839); Raising of Lazarus (1842); Sick Child (1844), National Gallery, Berlin; Spinning Women of Fondi (1845), New Pinakothek, Munich; Holy Family (1851), Artist's portrait, Antwerp Museum; Judgment of Solomon; Christ and the Rich Man.—Cotta's Kunstbl. (1836), 136; (1837), 174; D. Kunstbl. (1851), 393; (1855), 360; Immerzeel, ii. 255; Kramm, iv. 1189; Nagler, x. 152; Raczynski, iii. 439.

NAVLET, VICTOR, born at Châlons-sur-Marne, died in Paris, Feb. 25, 1886. Landscape and interior painter, pupil of his father. Medal, 1867. Works: View of Paris (1852), do. (1853), Versailles Museum; Interior of Notre-Dame de Paris (1857); Cour Napoléon (1859), New Louvre, Paris; Sleeping Chamber of Louis XIV. at Versailles, Interior of La Madeleine in Paris (1863); Galerie d'Apollon in the Louvre (1864); Galerie de Henri II. at Fontainebleau (1865), Forum Romanum (1869), Châlons-sur-Marne Museum; Interior in the Vatican (1867), Bordeaux Museum; do. (1868, 1872, 1873, 1874, 1875, 1878); Sistine Chapel in Rome (1870); Room in Mu-

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sée de Cluny (1877); Staircase of Opera House in Paris (1881); Room in Palace of the Senate (1882); do. (1883); Gallery of Busts, ib. (1884); Library of Chamber of Deputies (1885); View of Château d'Ecouen, Interior in same, Palais de la Legion d'Honneur, Paris.—Bellier, ii. 154; Chronique des Arts (1886), 85.

NAZON, (FRANÇOIS) HENRI, born at Réalmont (Tarn), Dec. 25, 1821. Landscape painter, pupil of Gleyre, though he paints in Corot's style. Medals in 1864, 1866. Works: Border of the Tarn; do. of the Seine; Rocks at Caylus; Banks of the Aveyron in Autumn (1863), Luxembourg Museum.—Bellier, ii. 154; Gaz. des B. Arts (1869), i. 508; Meyer, Gesch., 788.

NEAGLE, JOHN, born in Boston in 1799, died in 1865. Portrait painter, self-taught. Painted in Philadelphia, Lexington, Ky., and New Orleans. Works: Patrick Lyon the Blacksmith (1826), and portrait of Gilbert Stuart, Athenæum, Boston; Portraits of Henry Clay, Union League Club, Philadelphia; Washington, Independence Hall, ib.; Pat Lyon at the Forge, and portrait of Henry Cary, Pennsylvania Academy, ib.

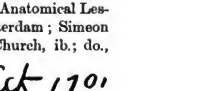
NEAL, DAVID, born at Lowell, Mass., in 1837. History painter; after working as a wood-engraver he went to Munich in 1861, and became a pupil of the Royal Bavarian Academy; studied under his father-in-law, the Chevalier Ainmuller, in 1862, and under Piloty in 1869–76. Has lived and painted many years in Munich. Exhibits in London, Munich, and New York. Great medal, Royal Bavarian Academy, 1876. Visited New York in 1884. Works: Chapel of the Kings at Westminster (F. Cutting, Boston); St. Mark's—Venice (1869), S. Nickerson, Chicago; Return from the Chase (1870), John Bloodgood, New York; James Watt (1874), Sir B. S. Phillips, London; Burgomaster; First Meeting of *Mary* Stuart and Rizzio (1876), D. O. Mills, New York; Oliver Cromwell visits Milton (1884), Hurlbut Collection, Cleveland.—Kunst-Chronik, xviii. 354.

NEALCES or NEOCLES, Greek painter, of Sicyon, about 250 B.C. He ranks among the best painters of the Neo-Sicyonic school. Pliny mentions (xxxv. [138]) a Venus by him, also a Battle on the Nile between the Persians and the Egyptians. Plutarch relates (Arat. 13) how he saved a picture by Melanthius, about to be destroyed by Aratus, by painting out the figure of Aristratus the tyrant.—R.-R., Schorn, 367; Brunn, ii. 290.

NEAPOLI, FRANCISCO. See *Aregio*, Pablo de.

NEARCHUS or NICŒARCHUS, painter, father of *Aristarete*, date and country unknown. Pliny says (xxxv. 40 [141]) he painted a Venus attended by Cupids and Graces, and a Repentant Hercules.—Brunn, ii. 300.

NECK, JOHAN VAN, born at Naarden in 1636, died in Amsterdam in 1714. Dutch school; history and portrait painter, pupil of Jacob Backer. Works: Anatomical Lesson (1683), Museum, Amsterdam; Simeon in the Temple, Catholic Church, ib.; do., Moltke Collection, Copenhagen; Image of Pan by a Grove, Dresden Gallery; Portrait, Historical Society, New York.—Immerzeel, ii. 257; Kramm, iv. 1190.



NEEFFS (Neefs, Neffs, Nefs), PEETER, the elder, born probably in Antwerp between 1578 and 1582, died there after Feb. 26, 1656. Flemish school; unrivalled painter of church interiors; best pupil of Hendrik van Steenwyck, the elder; entered the Antwerp Guild in 1609. The figures in his pictures generally by Frans Francken III., Teniers, Brueghel, and Van Thulden. This painter had great knowledge of aërial and

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linear perspective, and was very skilful in distributing the effect of light. His pictures are highly finished. Works: Deliverance of St. Peter, and eight Church Interiors, Louvre; Interior of Antwerp Cathedral (2), Church Interior, Brussels Museum; Deliverance of St. Peter (1651), Ghent Museum; others in Museums of Amsterdam (3, two dated 1636), The Hague (1654), Rotterdam, Brunswick, Dresden (1605), Geneva, Gotha (4), Innsbruck, Leipsic, Madrid (7), New York, Vienna; National Galleries, London (1644), and Edinburgh; Galleries of Carlsruhe, Cassel (5), Frankfort, Hamburg, Oldenburg, Schwerin (5), Turin; Old Pinakothek, Munich (2, one dated 1638); Hermitage, St. Petersburg (5); Liechtenstein (2), Czernin and Schönborn Galleries, Vienna; Uffizi, Florence (5, one dated 1636). By his oldest son and pupil, Lodewyck (born at Antwerp, Jan. 22, 1617), who became a monk, is a capital Interior of Antwerp Cathedral (1648, with figures by Frans Francken III.), Dresden Museum; also two Gothic Interiors, Madrid Museum.—Allgem. d. Biog., xxiii. 364; Ch. Blanc, École flamande; Burger, Musées, i. 178; Immerzeel, ii. 257; Kugler (Crowe), i. 263; Kramm, iv.

Peter Neeffs
PEETER NEFS
PEETER NEEFFS
PETRVS NEFS
1633

1191; Riegel, Beiträge, ii. 72, 122; Rooses (Reber), 434; Van den Branden, 608.

NEEFFS, PEETER, the younger, born in Antwerp, May 23, 1620, died there after 1675. Flemish school; painted, with almost equal excellence, the same subjects as his father and master, Peeter the elder. Works: Interior of Antwerp Cathedral (2), Vienna Museum; do. (1652), and Gothic Church Interior (1653), Schwerin Gallery; do. (1658), Turin Gallery; Interior (1675), Liechtenstein Gallery, Vienna; Subterranean Prison, Gotha Museum; Interior of Gothic Church, Basle Museum; do. (3), Aschaffenburg Gallery; others, Lord Hertford's Collection; Two Church Interiors, New York Museum.—Kugler (Crowe), i. 263; Kramm, iv. 1191; Riegel, Beiträge, ii. 73, 122; Rooses (Reber), 434; Van den Branden, 612.

NEER, AART VAN DER, born at Amsterdam in 1603, died there, Nov. 9, 1677. Dutch school; landscape painter; was a friend of Cuyp, who occasionally supplied the figures in his landscapes, and an admirable painter of moonlight and twilight scenes. He represented for the most part canals with towns on their banks lighted by the moon, and no other painter has depicted the lights and shadows incident to such scenes with so much truthfulness and clearness. He painted conflagrations also with equal truth. Works: Evening Landscape, River Scene by Moonlight, Canal Scene in Holland, Frost Scene, National Gallery, London; Landscape, Buckingham Palace, ib.; Frozen Canal, Three Landscapes, Lord Overstone, ib.; Large Moonlight Scene, Lord Shaftesbury, ib.; Six Moonlight Scenes, Sir R. Wallace, ib.; Banks of Canal in Holland, Village View, Louvre; Dutch Landscape, Antwerp Museum; Landscape at Night, Pleasures of Winter, The Yssel by Moonlight, Brussels Museum; Burning of Old City Hall at Amsterdam in 1652, Moonlight, Suermondt Museum, Aix-la-Chapelle; others in Museums of Amsterdam (3), Rotterdam, Berlin (6), Brunswick (2), Darmstadt, Dresden (4), Gotha (6, one dated 1643), Innsbruck (3), New York (2), Stuttgart (2), Vienna (2); Galleries of Aschaffenburg (3), Carlsruhe (2), Copenhagen (5), Frankfort (4), Hamburg (5), Oldenburg (3), Schwerin; Old Pinakothek, Munich; Hermitage, St. Petersburg (9); National Gallery, Pesth (3); Liechtenstein (2), Czernin and Schönborn Galleries, Vienna.—All-

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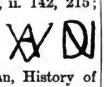
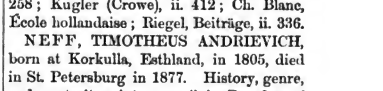
gem. d. Biog., xxiii. 365; Ch. Blanc, École hollandaise; Burger, Musées, ii. 142, 215; Dohme, 1ii.; Immerzeel, ii. 257; Kugler (Crowe), ii. 465; Kramm, iv. 1191; Riegel, Beiträge, ii. 376; Van Spaan, History of Rotterdam; Zeitschr. f. b. K., x. 74; xiv. 119.



NEER, EGLON HENDRIK VAN DER, born in Amsterdam in 1643, died in Düsseldorf, May 3, 1703. Dutch school; genre, portrait, and landscape painter, son of, and first instructed by preceding, then pupil of Jakob van Loo; his favourite and most successful subjects were elegantly attired ladies engaged in some domestic avocation, in the style of Netscher and Mieris. He went to France in 1663, later to Rotterdam, Amsterdam, Brussels, and (1687) to the court of the Elector of the Palatinate, to whom, as well as to Charles II. of Spain, he was court painter. Occasionally he painted historical and mythological subjects, and later also landscapes, after Elsheimer. Works: Gentleman and Lady performing Music, Death of Cleopatra, Buckingham Palace; Boy beating Drum, Bridgewater Gallery; Couple at Repast, Mr. Hope's Collection; Intruding Cavalier, Mr. Heusch's Collection, London; Fishmonger, Landscape, Louvre; Tobias with the Angel (1690), Amsterdam Museum; do. (1685), Berlin Museum; Guitar-Player (1669), Rotterdam Museum; Conversation-piece, Aschaffenburg Gallery; Rocky Landscape, Augsburg Gallery; Two Boys playing with Bird, Brunswick Museum; Young Lady with Dog, Lute-Player (1677), Boy with Bird Cage, Tobias with Archangel Raphael (copy after Elsheimer), Carlsruhe Gallery; Conversation in a Garden, Lady playing Guitar, Copenhagen Gallery; Lady tuning Zither, Dresden Museum; Tuning the Lute (1678), Lady Painting (1680), Landscape with Cattle, Old Pinakothek, Munich; Young Cavalier seated and peeling an Orange, Mountainous Landscape, Hermitage, St. Petersburg; Landscape with Shepherd and Girl (1698), four others, Schleissheim Gallery; Children playing (1679), Mountainous Landscapes (2, 1700), Schwerin Gallery; Lady at Luncheon (1665), Liechtenstein Gallery, Vienna; Esther before Ahasuerus (1696), Two Landscapes (1697), Artist's portrait, Uffizi, Florence; Attack of Cavalry, Madrid Museum.



—Allgem. d. Biog., xxiii. 365; Immerzeel ii. 258; Kugler (Crowe), ii. 412; Ch. Blanc, École hollandaise; Riegel, Beiträge, ii. 336.

NEFF, TIMOTHEUS ANDRIEVICH, born at Korkulla, Esthland, in 1805, died in St. Petersburg in 1877. History, genre, and portrait painter, pupil in Dresden of Hartmann; studied afterwards in Italy. Works: Portraits of Emperor Nicholas and Empress, Grand Duchess Helena (1837); Grand Duchess Catharine (1851); Nymph Bathing (1858), Nymphs in a Grotto (1859), Hermitage, St. Petersburg; Last Supper, The Holy Bishops, Chapel of Winter Palace, ib.—Cotta's Kunstbl. (1844), 44; D. Kunstbl. (1851), 160; Raczynski, iii. 539.

NEGROPONTE. See *Antonio* da Negroponte.

NEHER, BERNHARD VON, born at Biberach, Würtemberg, Jan. 16, 1806, died at Stuttgart, Jan. 17, 1886. History painter, first instructed by his father and by Friedrich Müller (Maler Müller), then pupil in Stuttgart of Dannecker and Hetsch, and of the Munich Academy under Cornelius; spent four years in Rome, visited Naples in 1832, and returned to Munich; in 1841–46 director of Leipsic Academy; became in 1846 professor, and in 1854–79 director of

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the Stuttgart Art School. Member of Vienna and Munich Academies; Commander Order of Frederic; Officer Order of Leopold; Order of Michael. Works: Abraham visited by the Angels, Basle Museum; Death of Duke Ulrich at Döffingen; Raising of Youth at Nain (1831), Descent from the Cross (1855), Stuttgart Museum; Crucifixion (1850); Spring (1858), Royal Palace, Stuttgart; Noah's Sacrifice (1861); Christ blessing the Children (1863); Abraham's Intercession (1872); Last Judgment (1873). Frescos: Entry of Emperor Louis the Bavarian after Battle of Ampfing (1832–35), Isarthor, Munich (cartoon of it in Weimar Museum); thirty-four pictures after Schiller's and twenty-eight after Goethe's Poems (1836–39), Ducal Palace, Weimar.—Allgem. d. Biog., xxiii. 381; Journal des B. Arts (1864), Nos. 18–19; Müller, 389; Nagler, x. 173; Illustr. Zeitg. (1874), i. 328; (1875), i. 230; (1883), ii. 423; Kunst-Chronik, xvii. 110; xviii. 309; Kunst für Alle, i. 149.

NEHER, MICHAEL, born in Munich, March 31, 1798, died there, Dec. 4, 1876. Architecture painter, first instructed by Mitterer, pupil in 1813–16 of Munich Academy under J. P. von Langer, and in 1816–18 of Mathias Klotz; was employed by Angelo Quaglio to paint decorations for the theatre, went to Italy, and for three years painted portraits in Trent, Milan, and Trieste, then spent three years in Rome, where, influenced by Heinrich Hess, he took up genre painting. On his return to Munich, in 1823, he became conservator of the Art Union, executed in 1836, in the castle of Hohenschwangau, frescos after compositions by Schwind, Gasser, and Schwanthaler, and in 1837 devoted himself entirely to architectural subjects, for which he afterwards made extensive studies on the Rhine and in Belgium. Honorary member of Munich Academy in 1872; Order of Michael. Works: Freiburg Minster; City Hall and St. Peter's at Louvain; Frankfort Cathedral; Mechlin Cathedral, Tournay; Cathedral, Provinzial Museum, Hanover; Magdeburg Cathedral (1855), Prague Cathedral, Interior of Chapel at Castle Trausnitz (1838), Church of Bebenhausen Convent (1848), Views in Munich (3, 1842–43), Poultry Venders in Rome (1825), Lichtenthal near Baden-Baden (1859), St. Vitus' Church in Prague, St. Martin's at Brunswick, New Pinakothek, Munich; Church Interior (1838), Kunsthalle, Hamburg; Courtyard of Monastery at Kaufbeuern (1852), Leipsic Museum; Street in Antwerp (1860), Schwerin Gallery; Market-Square and Cathedral at Reutlingen, Wiesbaden Gallery.—Allgem. d. Biog., xxiii. 388; Illustr. Zeitg. (1876), ii. 520; Kunst-Chronik, xii. 273; Regnet, ii. 72.

M. Neher
1860

NEHLIG, VICTOR, born in Paris in 1830. Figure painter, pupil of Cogniet and Abel de Pujol in Paris. Settled in New York in 1850; elected N.A. in 1870; returned to Europe in 1872. Works: Armourer of the Olden Time; Gertrude of Wyoming; Artist's Dream; Cavalry Charge of Lieutenant Hidden, Historical Society, New York; Battle at Antietam, William Astor, ib.; Captive Huguenot; Pocahontas; Hiawatha; The Bravo (1870); Mahogany Cutting (1871); Serenade, C. H. Wolff, Philadelphia; Waiting for my Enemy, Mrs. Joseph Harrison, ib.; Battle of Gettysburg.—Tuckerman, 492.

NEHRLICH. See *Nerly*.

NEIDE, EMIL, born in Königsberg in 1842. History painter, pupil of Königsberg, Düsseldorf, and Munich Academies, at the latter under W. Diez; travelled in Germany, the Netherlands, and Italy. Professor at Königsberg Academy. Works: Psyche taken by Charon to the Nether World

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(1873), Königsberg Museum; Orpheus and Eurydice (1876); Four Scenes from the Odyssey; On the Scene of the Deed, Tired of Life (Jubilee Exhibition, Berlin, 1886). Fresco: Astronomy and Natural Science (1868), Königsberg University. — Illustr. Zeitg. (1880), ii. 345; Müller, 390; Kunst-Chronik, ix. 11.

NELLI, OTTAVIANO, born at Gubbio, died after 1444. Umbrian school; son and pupil of Martino Nelli; employed at Perugia in 1400, and elected consul at Gubbio, 1410. He is best known by the so-called *Madonna* del Belvedere, in S. M. Nuova, Gubbio. The Virgin of Succour, a wall painting of Madonna with Saints and Angels, and the choir frescos, Legend of St. Augustin (about 1420), S. Agostino, Gubbio, are by Nelli and his scholars. His fellow-pupil, Gentile da Fabriano, probably assisted him in these works, and in painting a fresco of the Virgin and Angels, in S. M. della Piaggiuola, near Gubbio. In 1420 he went to Urbino, and in 1424 painted the Legend of the Virgin, a mediocre work, in the Trinci Chapel, Foligno. His mural paintings in S. Piero, Gubbio, were destroyed in the last century. Nothing is known of Nelli after 1424.—C. & C., Italy, iii. 87; Cibo, Niccolò Alunno e la scuola Umbra, 20; Buonfatti, mem. storiche di Ottaviano Nelli (Gubbio, 1843); Burckhardt, 555; Lübke, Gesch. ital. Malerei, i. 212.

NELSON, DEATH OF, JOSEPH M. W. *Turner*, National Gallery, London; canvas, H. 5 ft. 8 in. × 7 ft. 10 in. The battle of Trafalgar, as seen from the mizzen starboard shrouds of the Victory. Nelson has just fallen, and has been carried down from the quarter-deck. British Institute, 1808; Turner Collection. Engraved by J. B. Allen. —Cat. Nat. Gal.

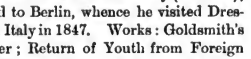
NÉMOZ, JEAN BAPTISTE AUGUSTIN, born at Thodure (Isère); contemporary. Figure and portrait painter, pupil of Picot and of Cabanel. Medal, 3d class, 1877. Works: Before the Crime (1864); Penelope (1866); Wisdom chasing Love (1867); During Absence of Ulysses (1869); Vision of the Virgin (1870); Preparations for War (1873); Temptation (1874); A Chimera (1876); Theseus going to fight the Minotaur (1877); Paradise Lost (1878); Salmacis (1879); Badly Received (1880); After the Crime (1881); Amymone, Eve (1882); Young Lady, Sappho (1883); Ariadne (1884); Nero before the Body of Agrippina, Penelope (1885).

NEOCLES. See *Nealces*.

NEPTUNE AND AMPHITRITE, *Rubens*, Berlin Museum; canvas, H. 9 ft. 6 in. × 10 ft. Neptune, his trident in his hand, seated in his chariot, attended by tritons, nereids, and animals emblematical of his power and sovereignty; by his side stands Amphitrite, taking pearls from a shell held by a triton, while a cupid adorns her wrists with pearls. Painted about 1609–12; acquired in 1881 from Schönborn Collection, Vienna. Engraved by Schmuzer.—Smith, ii. 302; Meyer, Museen, 388.

NEPTUNE AND PALLAS, *Garofalo*, Dresden Gallery; canvas, H. 6 ft. 11 in. × 4 ft. 6 in. Neptune is a portrait of Andrea Doria. Painted about 1512. From Modena Collection.

NERENZ, WILHELM, born in Berlin, Aug. 10, 1804, died there, Oct. 23, 1871. Genre painter, pupil in Berlin of W. Schadow, under whom also he studied for three years at the Düsseldorf Academy (1833–36); returned to Berlin, whence he visited Dresden and Italy in 1847. Works: Goldsmith's Daughter; Return of Youth from Foreign Parts; Käthchen von Heilbronn; At the Armourers (1840), National Gallery, Berlin. — Cotta's Kunstbl. (1835), 87, 158; (1847), 100; D. Kunstbl. (1855), 200; (1857), 113; Nagler, x. 185.



NERI DI BICCI. See *Bicci*, Neri di.

NERLY, FEDERIGO, born at Erfurt, Nov. 24, 1807, died in Venice, Oct. 21, 1878. Real name Friedrich von Nehrlich.

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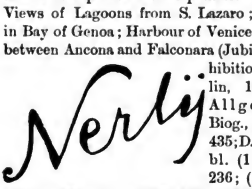
Landscape and architecture painter, pupil in Hamburg of Baron Rumohr, who enabled him to visit Italy; after living several years in Rome settled in 1837 in Venice, where he met with great success, and painted many views of the city. Honorary member of Venice Academy. Works: Titian taking Leave of his Parents; Palazzo Contarini Zaffo; At Noon in Palazzo Pisani; Buffaloes drawing Marble Block through the Campagna, Schwerin Gallery; Piazzetta by Moonlight (36 times); Palazzo Guoro; Drive to Festival on the Lido; Before the Vatican; Monte Cavallo by Moonlight; Monte Circello with Procession of Vintagers; S. Giovanni e Paolo, National Gallery, Berlin. His son Friedrich, in Rome, is an able landscape and marine painter. Works: Views of Lagoons from S. Lazaro; Storm in Bay of Genoa; Harbour of Venice; Coast between Ancona and Falconara (Jubilee Exhibition, Berlin, 1886).—Allgem. d. Biog., xxiii. 435; D. Kunstbl. (1850), 236; (1852), 436; (1853), 170; (1856), 335; (1857), 144; (1858), 29, 247; Hamburg K. Lex., i. 177; Kunst-Chronik, xiv. 192; xviii. 765; Nagler, Mon., ii. 18, 831; Wurzbach, xx. 186.



NERO, Emperor of Rome, amateur painter and sculptor, A.D. 41–54. He is said to have had considerable proficiency both in painting and in modelling.—Suet., Nero, 52; Dio Chrys. Orat., 71, 9.

NERO AND LOCUSTA. See *Locusta*.

NERO PERSECUTING CHRISTIANS, Wilhelm von *Kaulbach*. The Emperor, clad as Apollo, is standing on a terrace before his palace, lifting with his right hand a goblet; a favourite slave, kneeling, holds his lyre, while a host of voluptuous Greek and Roman women come with wreaths and cymbals to proclaim him their god and to sacrifice to him; at his right, Tigellinus, prefect of Rome, applauds him; but serious men around him, of old-republican morals and patriotic spirit, look on with grief and anger. In the foreground, the martyrdom of Christians, whom Nero has charged with the firing of Rome. In the middle group, a man, supposed to be St. Peter, is tied head downwards on a cross, which Nero's attendants are about to erect, while some of the saint's adherents passionately kiss his face and hands. In the group at the left, a martyr, dressed in skins, is tied to a pole, to be covered with pitch and lighted like a torch, his wife raising their child to him for a farewell kiss. The central figure in the group at the right is St. Paul, who has manfully risen against the horrors, while a lictor already lifts the executioner's axe against him; others around him are plunged in sorrow; some girls point with passionate gestures towards another who, about to ascend the steps to join the idolaters, is seized with sudden shame, and endeavours to cover her nude form; the German warriors near them observe as hostile an attitude as the noble Romans above, one of them looking pensively on St. Paul.—Illustr. Zeitg. (1874), i. 9; Land und Meer (1874,) i. 15.

NERO ON RUINS OF ROME, Karl von *Piloty*, National Museum, Pesth; canvas, H. 15 ft. × 20 ft. Rome having been devastated by fire for six days, the Emperor goes forth to view the burning ruins; crowned with a rose wreath, bloated and debauched, yet grand in form, he stalks through the mid-picture, on the Palatine, preceded by slaves and torch-bearers, and followed by favourites of both sexes. A company of prætorian guards fill the far corner of the canvas; in the middle foreground lies a group of dead Christian martyrs, around whom are broken and up-torn mosaics, crumbling and calcined walls, and black, charred rafters. Painted in 1861; exhibited at International Exhibition, London, 1862. Bought for 10,000 florins by Count John Pálaffy, Pressburg, who presented it to the National Museum of Pesth in 1872.—Art Journal (1862), 183; (1865), 297; Pecht, D. K., iii. 220.

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NEROCCHIO DI BARTOLOMMEO DE' LANDI, born in Siena in 1447, died there in 1500. Sienese school; of moderate ability, he held a good position in his native city. His style varies but little from that of Vecchietta, except that the attitudes of his figures are more affected and unnatural. Most of his extant works are in the Siena Academy.—C. & C., Italy, iii. 68.

NESEAS (Neseus), painter, of Thasos, about 424 B.C. Supposed by some to have been the master of Zeuxis.—Pliny, xxxv. 36 [61]; Brunn, ii. 74.

NESSELTHALER, ANDREAS, born at Langenisarhofen, Bavaria, in 1748, died at Salzburg in 1821. History, portrait, and landscape painter, pupil of Vienna Academy; went in 1779 to Rome, where he assisted Unterberger in copying Raphael's loggia paintings for the Russian Court; painted with Füger allegories in fresco in the queen's palace at Caserta, near Naples, and on his return to Rome had great success with encaustic paintings, especially for the Empress of Russia. In 1789 he settled at Salzburg, whither he had been called by Archbishop Jerome, and painted in oil, encaustic, fresco, and water-colours for many churches in and around that city. Works: Alliance of Arminius against Rome; Roman Embassy concluding Peace with the Almains; Nativity; Death of St. Joseph; St. John the Baptist; Ave Maria; Death of Cato, Abbey of St. Florian, Upper Austria; Old Man playing the Lyre, Vienna Museum.—Hormayr's Archiv (1833), 120, 128; Wurzbach, xx. 196.

NESSUS, painter, son of *Habron;* date unknown.—Pliny, xxxv. 40 [146]; Brunn, ii. 300.

NETSCHER, CASPAR, born at Heidelberg in 1639, died at The Hague, Jan. 15, 1684. Dutch school; genre and portrait painter, pupil at Arnheim of Koster, then at Deventer of Gerard Terburg, who taught him to paint genre pictures. Later he painted portraits, in which he excelled. At the age of twenty he started on a journey to Italy, but at Bordeaux he married Marie Godin (1659) and returned to The Hague, where he became free of the guild in 1663. Works: Children blowing Bubbles (1670), Maternal Instruction, Lady at Spinning Wheel (1665), National Gallery, London; Portrait of William III., Buckingham Palace, ib.; The Toilet, Portrait of Lady, Bridgewater Gallery, ib.; Boy blowing Bubbles, Lord Ashburton, ib.; Lady and Gentleman feeding Parrot and Monkey, Mr. Hope, ib.; Mother and Child, Young Lady and Old Woman, Mr. Baring, ib.; Singing Lesson, Violoncello Lesson, Louvre; Duke of Monmouth, Versailles Museum; Artist with Wife and Daughter (1665), Male Portrait (1677), Female do. (1683), Hague Museum; Mother combing Child's Hair, Portrait of Constantine Huygens (1672), two other Male Portraits (one 1673), Amsterdam Museum; Female Portrait, Haarlem Museum; Male Portrait (1662), Female do. (1683), Family Scene in a Garden (1667), Rotterdam Museum; Male Portrait (1680), Aschaffenburg Gallery; Death of Cleopatra (1673), Carlsruhe Gallery; Time clipping Cupid's Wings, Portrait of himself (1667), Mme. de Maintenon (1670), Mme. de Montespan, Lady with Violoncello, Lady at Toilet-Table (1667), Two Women Masquerading (1668), Cassel Gallery; Shepherd and Shepherdess (1683), Brunswick Gallery; Boy with Brace of Partridges (1677), Städel Gallery, Frankfort; Musical Party (1665), Lady with Parrot (1666), Bathsheba (1667), Boy playing Flute (1668), Shepherd and Peasant Girl (1681), Old Pinakothek, Munich; Lady and Gentleman at Piano (1660), Physician feeling Pulse of Lady (1664), Young Man writ-

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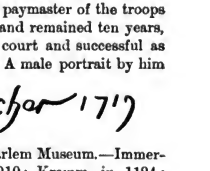
ing Letter, Gentleman accompanying Lady's Song on Guitar (1665), Mme. de Montespan (1670), do. playing Harp (1671), Lady with Lapdog, Peasant Woman Spinning, Woman with Pin-Cushion, Dresden Gallery; Portrait of Lady, do. of Margrave of Brandenburg, Lute-Player, The Kitchen, Vertumnus and Pomona (1681), Berlin Museum; Portrait of a Lady, Two Ladies and Cavalier (1655), Gotha Museum; Cleopatra with the Serpent, Nymph Asleep watched by Satyr, Kunsthalle, Hamburg; Mary Stuart—daughter of James II. (1683), Lady on Balcony (1676), Lady in Garden (1682), Artist's Portrait (1678), Male and Female Portraits, Hermitage, St. Petersburg; Male Portrait (1675), Copenhagen Gallery; Bad News (1665), Conversation about Letter, Lady feeding Parrot, Schwerin Gallery; Male and Female Portrait, Stuttgart Museum; The Painter with Wife and Child, Czernin Gallery, Vienna; Lady with Dog, Portrait of Lady Harvey, National Gallery, Pesth; The Grinder of Antwerp (1662), Turin Gallery; Lady winding Watch, Lady praying before Crucifix, Sacrifice to Venus, Painter's Family (1654), Maid polishing Kettle (1664), Sacrifice to *Love*, Uffizi, Florence; Portrait of Dutch Lady, Museum, New York; Madame de Montespan as St. Cecilia, Historical

Society, ib.—Allgem. d. Biog., xxiii. 456; Ch. Blanc, École hollandaise; Burger, Musées, i. 122, 248; ii. 102, 257; Dohme, 1ii.; Gower, Figure Painters, 77; Immerzeel, ii. 260; Kugler (Crowe), ii. 399; Kramm, iv. 1193; Nagler, Mon., ii. 178; Riegel, Beiträge, i. 78; ii. 334; De Stuers, 98; Quellenschriften, xiv. 334.

NETSCHER, CONSTANTYN, born at The Hague, baptized Dec. 16, 1668, died there in 1722. Dutch school; portrait and genre painter, son and pupil of Caspar, whose style he imitated successfully. He excelled in portraits on a small scale, but his mythological subjects are dull and insipid. Works: Lady's Portrait (1678), Portraits of Jacob Jan de Bucker and his Wife (1694), do. of Prince Wilhelm III. of Orange and his Wife, Amsterdam Museum; William III. as Prince of Orange, Rotterdam Museum; Venus bewailing Adonis, Louvre, Paris; Portrait of a General, Berlin Museum; do. of a Savant (1689), Hermitage, St. Petersburg; Lot and his Daughters, Kunsthalle, Hamburg; Boy with Dog, Oldenburg Gallery; Portrait of a Prince, Schleissheim Gallery; Male Portrait, Turin Gallery; Æneas and Ascanius visiting Dido, Female Portrait, Historical Society, New York.—Immerzeel, ii. 261; Kugler (Crowe), ii. 544; Kramm, iv. 1193; Burger, Musées, ii. 258.

NETSCHER, THEODORUS, born at Bordeaux in 1661, died at Hulst in 1732. Dutch school; portrait and genre painter, son and pupil of Caspar Netscher; went early to France, where he spent twenty years, in favor at court; after his return he was appointed receiver at Hulst, whence he went to England as paymaster of the troops sent there in 1715, and remained ten years, much honoured at court and successful as a portrait painter. A male portrait by him



(1720) is in the Haarlem Museum.—Immerzeel, ii. 261; Jal, 910; Kramm, iv. 1194; Van Gool, i. 172.

NEUBERT, LOUIS, born in Leipsic, Feb. 28, 1846. Landscape painter, pupil of Weimar Art School, under Max Schmidt, and Kalckreuth; took Böcklin for his model and settled in Munich, whence he visited Italy and France. Works: Italian Landscape, Schack Gallery, Munich; Evening Land-

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scape, View on French Coast, North German Landscape (1882); Autumn Landscape (Jubilee Exhibition, Berlin, 1886).—Graph. K., v. 8.

NEUCHATEL (Nutschidel), NICOLAUS, called Lucidel, born in County of Bergen, Hainault, probably in 1527, died in Nuremberg about 1590–1600. Flemish school; portrait painter, pupil in Antwerp of Pieter Koek, of Ælst, in 1539; settled at Mons in 1540, and in Nuremberg before 1561. Signed himself Nicolaus de Novocastello. Works: Portrait of Young Man, Berlin Museum; Married Couple (1561), Carlsruhe Gallery; Portrait of Physician, Darmstadt Museum; Male Portrait (1580), Fürstenberg Gallery, Donaueschingen; do., Oldenburg Gallery; Mathematician instructing his Son (1561), Portraits of Man and Wife, Male Portrait (1564), Old Pinakothek, Munich; Miniature Male Portrait, Schleissheim Gallery; others in Museum and Liechtenstein Gallery, Vienna; Male and Female Portraits (1561), National Gallery, Pesth; numerous portraits in private collections at Prague.—Allgem. d. Biog., xxiii. 490; Allgem. K. C., ix. 454; Kugler (Crowe), i. 254; Meyer, Museen, 305.

NEUGEBAUER, JOSEF, born in Vienna in 1810. Portrait, history, and still-life painter; pupil of Vienna Academy; became instructor in the house of Archduke Charles in 1839, and in 1850 visited Italy, where he painted Pope Pius IX. and Cardinal Antonelli. Works: Abraham offering Isaac (1836); Allegory of Music (1839); Dead Fowl (1842); Fishes, Foxes (1844); Spinning Woman, Fisher Maiden, Animal Piece (1847); Neapolitan Fisher-Boys (1852); Roman Peasant Girl, Pifferaro (1853); Roses and Strawberries (1857); Fruit Piece (1858); Dead Fowl (1860); Apotheosis of St. Udalrich (1865), St. Ulrich's, Vienna; Portraits of Archduke Charles (1839), Pope Pius IX., Cardinal Antonelli (1852).—Müller, 390; Wurzbach, xx. 252.

NEUHAUS, FRITZ, born at Elberfeld, April 3, 1852. Genre painter, pupil of Düsseldorf Academy under Gebhardt and Wilhelm Sohn. Works: Ash Wednesday (1878); Scene from Peasants' War (1879), Düsseldorf Gallery; Prince's First Ride (1880); Incident in Youth of the Great Elector (1885); Hagen and the Mermaids (1886).—Kunst-Chronik, xxi. 241; Müller, 390.

NEUHUYS, ALBERT, born at Utrecht, June 10, 1844. Genre painter, pupil of G. Craeyvanger and of Antwerp Academy. Works: Awaking (1876); Gallantry (1880), Amsterdam Museum; Harvest (1880); Baby's Toilet (1884); The Gardener (1885).

NEUMANN, JOHAN KARL, born in Copenhagen, Aug. 14, 1833. Marine painter, pupil of Copenhagen Academy, though self-taught in his special branch; visited Germany, France, and Italy in 1862–63, Spain and Morocco in 1867, and the East in 1873. Member of Copenhagen Academy; Order of Dannebrog, 1876. Works: Danish Man-of-War at Anchor on English Coast (1859); Ships off Shore (1867); Views on Coast of Genoa; The Kattegat, Skagen in Jutland (1870), Copenhagen Gallery.—Sig. Müller, 256; Weilbach, 514.

NEUREUTHER, EUGEN (NAPOLEON), born in Munich, Jan. 13, 1806, died there, March 23, 1882. History painter and illustrator, son of and first instructed in Bamberg by the landscape painter Ludwig Neureuther, then pupil of Munich Academy under Wilhelm von Kobell; assisted Cornelius in the decorations in the Glyptothek and the Königsbau, and illustrated Goethe's romances and ballads to the great satisfaction of the poet. Visited Paris in 1830 and Rome in 1837; professor at the industrial art-school in 1868–77. Order of Michael. Has won fame as an illustrator of German legends and ballads. Works: Peter von Cornelius among his Fellow-Artists, Dream of Rezia, Dying Nun, Villa Mils,

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Villa Malta, Madonna, Scene from Hermann and Dorothea, Scene from Oberon, Schack Gallery, Munich; Uhland's Peasant Rules, Stettin Museum.—Allgem. d. Biog., xxiii. 552; Cotta's Kunstbl. (1839), 17, 74; (1842), 366; (1844), 212; (1847), 104; D. Kunstbl. (1854), 426; (1858), 89; Hagen, i. 411; Illustr. Zeitg. (1876), i. 336; Kugler, Kl. Schriften, iii. 18; Kunst-Chronik, xvii. 415; Müller, 391; Nagler, x. 207; do., Mon., ii. 634; Raczynski, ii. 272; Reber, ii. 95; Regnet, ii. 63; Söltl, 309; Zeitschr. f. b. K., iv. 7, 72.

NEUSTÄTTER, LOUIS, born in Munich in 1829. Genre and portrait painter, pupil of Munich Academy and of Bernhardt; in 1852 studied in Paris for a short time under Cogniet, then went to Rome and Naples; painted portraits in Vienna in 1854–64, and returned to Munich, where he has since produced a number of genre pictures. Works: Mourning Orphans; Young Widow; Reverie; Breakfast; Five Pictures from Children's Life; Visit to Foster-Parents; Getting Provisions; Burial of Canary Bird; Enticing (1883).—Müller, 392.

NEUVILLE, ALPHONSE (MARIE) DE, born at St. Omer (Pas-de-Calais), May 31, 1836, died in Paris, May 20, 1885. Battle and genre painter, pupil of Picot; studied three years in École de Droit, Paris, but gave up law for art, and soon won a place among the foremost French military painters. Medals: 3d class, 1859; 2d class, 1861; L. of Honour, 1873; Officer, 1881. Works; The Gervais Battery, Attack on Malakoff (1859); Capture of Naples by Garibaldi (1860); Chasseurs of the Guard (1861); Attack in Streets of Magenta (1864), St. Omer Museum; Chasseurs Crossing the Tchernaia (1868), Lille Museum; Bivouac before Bourget (1872), Dijon Museum; *Last* Cartridges (1873); Attack by Fire on Barricaded House at Villersexel (1874); Surprise in Environs of Metz in 1870 (1875); Episode in Battle of Forbach in 1870 (1877); Defence of Le *Bourget* (1879), W. H. Vanderbilt, New York; The Adieu, J. J. Astor, ib.; In the Trenches (1874), Information (1876), Attack at Dawn, W. T. Walters, Baltimore; Episode in Battle of Gravelotte, Panorama of Battle of Champigny (with Detaille, 1881); Cemetery of St. Privat (1881), John G. Johnson, Philadelphia; Drummer, Forty-Second Highlanders in Egypt in 1882 (1882), H. C. Gibson, ib.; Soldier Drinking, Fletcher Harper, New York; Cavalryman and Two Horses, W. Rockefeller, ib.; Reconnoitring of General Ducis, C. S. Smith, ib.; Hauling by the Capstan, J. H. Stebbins, ib.; Reconnoitring, Daniel Catlin, St. Louis; Beleaguered, H. L. Dousman, ib.; On Guard, S. A. Coale,

A de Neuville 1875

ib.; do., Charles Parson, ib.; Flag of Truce (1885, last work, unfinished).—L'Artiste (1885), i. 469; Athenæum (1880), i. 384; (1885), i. 669; Bellier, ii. 157; Claretie, Peintres (1874), 219, 329; Gaz. des B. Arts (1881), xxiv. 47; (1885), xxxii. 164; Kunst-Chronik, xv. 387; xvii. 3, 276, 385, 517; xix. 42; xx. 552; Mag. of Art (1885), 225; Montrosier, ii.; Rev. des Deux Mondes (1874), iii. 675; Richard, En Campagne par A. de N., Paris (1886).

NEVE, FRANS DE, born at Antwerp, June 11, 1606, died probably in 1681. Flemish school; history and portrait painter, formed himself almost exclusively after the works of Rubens and Van Dyck, and afterwards in Rome after Raphael and the antique. A Solomon's Judgment, by him, is in the Liechtenstein Gallery, Vienna.—Nagler, x. 213; Kramm, iv. 1194; Van den Branden, 906.

NEWELL, HUGH, born in Ireland, contemporary. Genre painter, pupil of Couture in Paris; studied also in Antwerp, and

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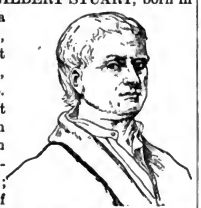
in the S. Kensington schools, London. His professional life has been spent in Baltimore and Pittsburgh; principal of Women's School of Design, Pittsburgh, since 1870. Works: Smithy (1873); Basket of Grapes, In the Cottage Window (1878); Country Musician, The Binder—Wheat-Field in Harvest (1879); Hillside, Labourer (1880); In the Barn, In the Sugar-Camp (1881); Husking Corn in the Field, Woods in Winter (1882); Grapes, From the East and West (1883).

NEWMAN, HENRY R., contemporary. Lives in Florence. His architectural, landscape, and flower pieces in water-colour have been specially commended by Ruskin. Exhibited in 1878, Study of Pink and White Oleanders, Grapes and Olives, Architectural Study, and Flowers; Buildings in Florence, Lord Spencer; Giotto's Campanile, Mercato Vecchio, Florence, Mrs. Brown, Providence.

NEWTON, GILBERT STUART, born in Halifax, Nova Scotia, Sept. 2, 1795, died at Chelsea, Eng., Aug. 5, 1835. Son of a royalist officer driven from Boston when Washington occupied it; on the death of his father his mother returned (1803) to Boston, where he had some instruction from his uncle, Gilbert Stuart. In 1817 he went to Italy and to Paris, where he met Charles Robert Leslie, and, returning with him to London, became a student at the Royal Academy, and was soon recognized as an agreeable subject painter. Elected an A.R.A. in 1828, and R.A. in 1832, in which year he revisited America and married. On his return, his mind became so seriously affected that he had to be taken to a private asylum at Chelsea, where he died. Works: *Yorick* and the Grisette, The Window, National Gallery, London; Captain *Macheath* (1826), Vicar of Wakefield reconciling his Wife to Olivia (1828), Bowood House; *Shylock* and Jessica (1830); Lear and Cordelia, Portia and Bassanio (1831); Lute-Player, Historical Society, New York; Importunate Author, E. N. Perkins, Boston. —Dunlap; Ch. Blanc, École anglaise; Art Journal (1864), 13; Sandby, ii. 148; Redgrave.



NEYTS (Nyts), GILLIS (Egidius), born in Ghent, baptized there, April 4, 1623, died in 1686 or 1687. Flemish school; landscape painter, pupil of Lucas van Uden; entered the guild in 1647–48. Works: Landscapes with Figures (2, 1667, 1669), Théodore van Lerius, Antwerp; Mountainous Landscape with Ruins, do. with Riders and Beggar (1681), Dresden Gallery; River Landscape (1641), Stockholm Museum.—Rooses (Reber), 416; Van den Branden, 1073; Van Lerius, Biog., ii. 61.

NIAGARA, Frederic Edwin *Church*, Corcoran Gallery, Washington; canvas, H. 3 ft. 6 in. × 7 ft. 5 in. Niagara Falls from the British Side. Painted in 1857; exhibited throughout United States and Europe; Exposition universelle, Paris, 1867, medal of 2d class; bought by John Taylor Johnston; at his sale (1876), to Corcoran Gallery, $12,500. Mr. Church's Niagara from the American Side is owned by Mrs. A. T. Stewart, New York; his Niagara from under the Fall, by Mrs. M. O. Roberts, New York.

By George *Inness*, Roswell Smith, New York; canvas, H. 4 ft. 6 in. × 6 ft. Not an exact transcript of the falls, but an attempt to present an idea of the impression produced on the artist's mind by the first sight of the cataract from a point on Goat Island. Painted in 1873–74; American Art Association, 1874. Never engraved. Six slight sketches in water-colours, Mr. Bartell.

NIBELUNGEN-LIED, Julius *Schnorr* von Karolsfeld, Royal Palace, Munich. Series of frescos on walls and ceilings of several halls. Painted in 1830–51.

1. Entrance Hall. Over door: The laurel-crowned poet of the lay, pen in hand,

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and two boys holding book and inkstand respectively; below, a crone and a bearded old man on one side, and a maiden playing the harp, with a boy, on the other, typifying Saga and Song.

Right of entrance: King Gunther and Brunhilde; opposite, Siegfried and Chrimhilde.

Second wall, left: Hagen, Volker, and Dankwart; the Dwarf Alberich, as guardian of the Nibelungen hoard, with the key, and Chrimhilde's messenger, Eckewart, with the sword, asleep.

Third wall, opposite door: The Danube-Nixies predicting to Hagen his own and his friends' ruin; on sides, Dietrich von Bern and Hildebrand, Etzel and Rüdiger.

Fourth wall: Siegfried's parents, Siegmund and Sieglinde; Gunther's and Chrimhilde's mother, Ute, with her younger sons, Gernot and Giselher.

On ceiling: Quarrel of the two Queens; Hunting-party returning with the body of Siegfried; Fall of the Burgundians in Etzel's castle at Vienna; Etzel's lament over the heroes' death.

2. Wedding Hall. Return of Siegfried with Volker, Hagen, Dankwart, and the captured kings of the Danes and Saxons, Lüdeger and Lüdegast; Gunther and his brothers riding to meet him.

Opposite wall: Brunhilde at Worms, received by Ute, Chrimhilde, and her brothers; in the foreground, right, Siegfried, Hagen, and others.

Third wall: Siegfried's Wedding; above, Siegfried's first entry into Worms, and Hagen reporting it to King Gunther, on the one side, and Siegfried returning from the chase, on the other.

Fourth wall: Between the windows, Siegfried giving to his wife Brunhilde's girdle and ring; over the windows, Siegfried, with Chrimhilde and Eckewart, returning to his parents. Also, ten smaller pictures.

3. Hall of Treason. Quarrel of the Queens; Murder of Siegfried; Chrimhilde beholding the body of Siegfried at her door. Chrimhilde discovers Hagen to be the murderer of Siegfried—on the four walls respectively, besides several smaller pictures; on the ceiling, a falcon between two eagles, surrounded by festoons of jewels and pearls, emblematic of the Nibelungen hoard.

4. Hall of Vengeance. Death-struggle between the Burgundians and the Huns; Hagen vanquished by Dietrich von Bern; Chrimhilde kills Hagen, and is herself slain by Hildebrand. On the ceiling, the Nixies behold the fulfilment of their prophecy.

5. Hall of Lament. Etzel and his court weeping over the body of Chrimhilde; Return to Worms of the messengers, with the weapons of the slain; Bishop Pilgrim receives the news of the destruction of the Burgundians; He orders masses to be sung for the heroes.—Marggraff, München mit seinen Kunstschätzen (Munich, 1845), 288.

NICÆARCHUS, painter. See *Nearchus*.

NICANOR, painter, of Paros, mentioned by Pliny (xxxv. 39 [122]) as painting in encaustic before Aristides, who is thought by some to have discovered it.—Brunn, ii. 55.

NICASIUS. See *Bernaerts*.

NICCOLÒ DA FULIGNO. See *Alunno*.

NICERUS, Greek painter, of Thebes, son and pupil of Aristides.—Pliny, xxxv. 36 [111].

NICHOLAS, ST., *Titian*, S. Sebastiano, Venice; wood, arched at top, figure a little less than life-size; signed. St. Nicholas seated in the stall of a cathedral choir; an angel to the left holds up an episcopal mitre. Painted in 1563 for Niccolò Crasso, and placed in his chapel in S. Sebastiano. Shows the hand of assistants. Restored several times, last in 1822.—Vasari, ed. Mil., vii. 454; Ridolfi, Maraviglie, i. 253; C. & C., Titian, ii. 331.

NICHOLAS, ST., CONSECRATION OF, Paolo *Veronese*, National Gallery, London; canvas, H. 9 ft. 5 in. × 5 ft. 9 in. Consecration of St. Nicholas, Bishop of Myra, Syria, in 4th century. Presented by British Institute; formerly in S. Niccolò de' Frari, Venice.—Cat. Nat. Gal.; Richter, 74, 112.

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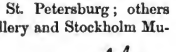
NICHOLAS, ST., GLORY OF, Lorenzo *Lotto*, S. M. del Carmine, Venice; canvas, life-size. SS. Nicholas, Lucy, and John Baptist float and kneel in the clouds; beneath, a landscape with figures on foot and St. George on horseback killing the dragon. Painted about 1529. Injured by restoration.—Vasari, ed. Mil., v. 250; Lomazzo, Idea, 139; C. & C., N. Italy, ii. 521.

NICIAS, Greek painter, Theban-Attic school; pupil of *Antidotus*, first part of 4th century B.C. He preferred large subjects, thinking it waste skill and labour to paint small objects, such as birds and flowers. He excelled in aërial perspective and in chiaro-oscuro; was famous for his female figures, and very happy in his pictures of dogs. Pliny says (xxxv. 20) he was the first who used usta (burnt ceruse). Praxiteles said that he prized most among his statues those which had been coloured by Nicias. Among his noted pictures were a Necromantia, or representation of the infernal regions as described by Homer, which he declined to sell to King Ptolemy for sixty talents, because he preferred to give it to his native city; Nemea seated on a Lion, placed in the Curia at Rome by Augustus; Father Liber, preserved in the Temple of Concord at Rome; Hyacinthus, which Augustus carried from Alexandria to Rome, and which Tiberius dedicated in the Temple of Augustus; Io, Andromeda, Calypso, and Alexander, in the Portico of Pompey; Danaë, and Calypso seated.—Pliny, xxxv. 40 [131, 133]; Paus., iii. 29, 15; vii. 22, 6; Demet. Phal. Eloc., 76; Plut. de Glor. Athen., 2; Fronto ad Verum, i. (p. 124) ed. Mai; Var. Hist., 111, 31; Brunn, ii. 194.

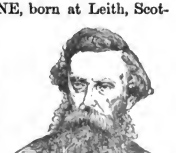
NICKELE (Nikkelen), ISAAK VAN, born in Haarlem about 1630 (?), died there, Dec. 25, 1703. Architecture painter; entered the guild in 1660, and painted interiors of extraordinary clearness. Works: Interior of Church at Haarlem, Brussels Museum; do. (1693), Haarlem Museum; Interior of Gothic Church, Six Collection, Amsterdam; do., Darmstadt Museum; do., Museo Civico, Venice; do. (1693), and Interior of New Church at Delft, Brunswick Gallery; Interiors of Protestant Church (2, one dated 1698), Hermitage, St. Petersburg; others in Copenhagen Gallery and Stockholm Museum.—D. Kunstbl. (1854), 77; Kramm, iv. 1201; Riegel, Beiträge, ii. 434; Van der Willigen, 231.



NICKELE, JAN VAN, born in Haarlem in 1649, died in Cassel in 1716. Landscape painter, son and pupil of Isaak van Nickele. He spent some time in the service of the Elector of the Palatinate, in Düsseldorf, afterwards at the court of Hesse-Cassel. Works: Stag in a Wood, Cassel Gallery; Series of Views, Gallery of Castle of Wilhelmshöhe near Cassel; Two Landscapes, Dresden Gallery; Castle Benrath in Berg (2, 1714, 1715), Schleissheim Gallery; Church Interiors (2), Czernin Gallery, Vienna.—Immerzeel, ii. 264; Kugler (Crowe), ii. 545.

NICKOL, (KARL) FRIEDRICH (ADOLPH), born at Schöppenstedt, Brunswick, in 1824. Animal and landscape painter, pupil in Brunswick of Heinrich Brandes; went in 1846 to Munich, and visited Belgium, Holland, France, and, in 1853–54, Italy. Professor at Polytechnic Institute in Brunswick. Works: Moonlight Night in Holland; Moonlight Landscape with Cattle; The Miser; Fight with Eagle; Four Divisions of Day; Seven Italian Landscapes.—Müller, 393.

NICOL, ERSKINE, born at Leith, Scotland, July, 1825. Genre painter, pupil of Trustees' Academy, Edinburgh; when twenty years old went to Dublin, where he lived four years, and after his return to Edinburgh painted Hibernian subjects with so much skill



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that he soon became a member of the R. S.A. Removed in 1863 to London, where he has since resided. Elected an A.R.A. in 1866. Many of his works are well known through engravings. Medal, 2d class, Paris, 1867. Works: Toothache (1861); Notice to Quit (1862); Among the Old Masters (1864); Deputation, Collecting his Thoughts, Yours to Command (1865); Both Puzzled (1866); Kiss an' Make it up (1867); China Merchant (1868); Disputed Boundary (1869), Mrs. A. T. Stewart, New York; Fishers' Knot (1871); Pro Bono Publico, Past Work, Steady, Johnny, Steady (1873); New Vintage (1875); Storm at Sea (1876); His Legal Adviser, Unwillingly to School (1877); Under a Cloud, Missing Boat, Lonely Tenant of the Glen (1878); Interviewing the Member (1879); Paying the Rent, W. H. Vanderbilt, New York; Temptation, H. V. Newcomb, ib.; Beggar my Neighbor, Irish Pattern, Duet, J. W. Bates, Philadelphia; Paddy's Mark, Corcoran Gallery, Washington; Bother the Change!, A. Adams, Watertown, Mass.—Meynell, 148; Portfolio (1879), 61; Art Journal, 1865; (1884), 348; Athenæum (1871), 75.

NICOLL, J. C., born in New York in 1845. Marine painter, pupil of M. F. H. de Haas and Kruseman van Elten; has sketched along the Atlantic coast from the Gulf of St. Lawrence to Florida. Best known by his water-colours. Elected an A.N.A. in 1881; N.A. in 1885. Studio in New York. Works in oil: Foggy Morning—Grand Menan, Gulf of St. Lawrence (1876); Bass Rocks near Gloucester—Mass. (1879); On Marblehead Neck (1880); Shower at Block Island (1881); On the Rocks near Portland (1882); Harbour View (1883); Hudson River Elevator, Twilight, T. B. Clarke, New York; Warm Morning, Sunlight on the Sea (1884). Water-colours: Moonlight—Cape Anne; Off Portland Harbour; Coast View in Spring; Schroon Lake; Shower on the Coast, On the Gulf of St. Lawrence (1878); A Creek (1884); Summer Morning (1885); Fog and Sunshine, on Campobello Islands (1886).

NICOMACHUS, painter, of Thebes (?), son and pupil of Aristiæus, about 350 B.C. Cicero speaks of him (Brut., 18–70) with high praise; Pliny says that he worked with great rapidity; Plutarch (Timol., 36) compares his pictures with the verses of Homer, as having, besides strength and beauty, the charm of seeming to have been executed with little effort; and Vitruvius (iii. Procem. 2) mentions him among those artists who were prevented by adverse circumstances only from attaining the highest rank. Among his works were Rape of Proserpine, Victory soaring on High in a Chariot, Cybele on a Lion, Ulysses wearing the Pileus, Bacchantes surprised by Satyrs, and Scylla, the last of which was probably burned in the Temple of Peace, Rome, A.D. 191.—Pliny, xxxv. 21, 32, 36 [108, 109]; Brunn, ii. 168.

NICOPHANES, Greek painter, probably of 4th century B.C. Sicyonic school. Pliny (xxxv. 36 [111]) calls him an elegant and finished painter, with whom few could compare for gracefulness, but inferior to Zeuxis or Apelles in the severe and tragic style; but Polemon (Athen., xiii. p. 567) gives a much lower opinion of him. He may have been identical with Chærephanes, an artist mentioned by Plutarch (De Aud. Poet., 18) in even more severe terms. Pliny mentions (xxxv. 40) among the works of Nicophanes, Æsculapius with his Daughters, Hygiea, Ægle, Panacea, Jason, and the Ocnos (sluggard), representing a man twisting a rope at one end while an ass gnaws it at the other.—Brunn, ii. 154.

NICOSTHENES, painter, probably of 4th century B.C., master of Theodorus of Samos and of Stadiæus. Pliny, xxxv. 40 [146]. There was also a pottery painter called Nicosthenes, whose name appears on several vases found at Agrigentum.—Brunn, ii. 646.

NIEDMANN, AUGUST (HEINRICH), born in Brunswick, May 3, 1826. History painter, pupil in Brunswick of Brandes; settled in 1850 in Munich, where he studied a short time at the Academy under Kaul-

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bach. Works: Going to School; Reception of the Parson at a Wedding; Toast to Bridal Pair; Peasant Wedding in Upper Austria; St. Nicholas' Eve; Parson's Anniversary; Saying Grace; Grandfather's Room; A Modern Helen; Blind-Man's-Buff; Morning on Norwegian Coast (1885); Poacher (Jubilee Exhibition, Berlin, 1886).—Müller, 394.

NIEMEYER, JOHN H., born in Bremen, Germany, in 1839. Portrait and genre painter, pupil in Paris of the École des Beaux Arts under Gérôme and Yvon, and of Jacquesson de la Chevreuse; studied also under Cornu four years. Two medals, Imperial School of Design, Paris. Painted in New York until appointed professor of drawing in School of Fine Arts, Yale College. Works: Guttenberg inventing Movable Type (1869); Where, Why? (1880); Sancta Simplicitas (1882); Lilith tempting Eve (1886).

NIEPER, LUDWIG, born at Brunswick, July 12, 1826. History painter, pupil of Dresden Academy under Bendemann, spent considerable time in Rome, and in 1871 became director of Leipsic Academy. Works: Paul's Departure from Ephesus (1864); Christ Crucified; Peter and Paul; Wisdom and Justice.—Kunst-Chronik, ix. 715; Müller, 394; Illustr. Zeitg. (1876), ii. 250.

NIESSEN, JOHANNES, born in Cologne in 1821. History painter, pupil of Düsseldorf Academy; went in 1847 to Paris, visited Florence and Rome, and in 1850 returned to Düsseldorf, whence he went to Weimar in 1859 as professor in the Art School. In 1866 he settled in Cologne, where he is professor and conservator of the Museum. Member of Vienna Academy. Works: Irene going to meet her Death; Christ in Agony; Christ the Good Shepherd; John Baptist before Herod; King Lear and his Daughters; Portrait of the Painter Johann Wilhelm Schirmer (1854), Düsseldorf Gallery.—D. Kunstbl. (1857), 10; Merlo, 304; Müller, 394; Wolfg. Müller, Düsseldf. K., 43; Wiegmann, 202.

NIEULANDT, ADRIAEN VAN, the younger, born in Amsterdam in 1590, died after 1657. Dutch school; pupil in Amsterdam of Pieter Isaex and Frans Badens. Painted biblical and mythological scenes, and landscapes with small figures. Works: Procession of Lepers (1633), City Hall, Amsterdam; From the Carnival in Antwerp, Brussels Museum; Replica, Madrid Museum; Toilet of Diana (1641), Diana and Callisto (1654), Landscape with Hunters (1640), Kitchen Scene (1616), Brunswick Gallery; Jacob's Dream (1650), Darmstadt Gallery; Entry of Christ into Jerusalem (1655), Prophet Elijah, Triumph of Bacchus, Copenhagen Gallery; Rape of Proserpine, do. of Europa (1649), Kunsthalle, Hamburg; Birds' Concert in a Landscape, Oldenburg Gallery.—Kramm, iv. 1197; vii. 113; Rooses (Reber), 408; Riegel, Beiträge, ii. 209.

NIEULANT (Nieuwelandt), WILLEM VAN, born in Antwerp in 1584, died in Amsterdam in 1635. Flemish school; first taught in 1599 by Jacob Savery in Amsterdam, where he had come when four years of age; went in 1602 to Rome, where he worked three years under Paul Bril. Entered guild of Antwerp in 1606; returned to Amsterdam after Sept. 8, 1628. Natural and agreeable colouring, though somewhat too grey in tone. Also an engraver and dramatic poet. Works: Campo Vaccino (1611), Antwerp Museum; do. (1612), Vienna Museum; Roman Cattle Market (1609),

GVIL^MO VAN NIEVLANT

Copenhagen Gallery.—Kramm, iv. 1198; Rooses (Reber), 407; Michiels, vi. 181; Van den Branden, 636.

NIGHT, FLIGHT OF, William M. *Hunt*, Capitol, Albany, N. Y.; mural painting, demilune, H. 15 ft. × 45 ft. The Queen of Night, seated in her chariot—the crescent moon—is drawn by three plunging horses, one white, one red, one black, the head of the outermost one held by a swarthy guide, floating at left; below the goddess, right, is the sleeping recumbent figure of a mother with her child upon her breast, with a

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genius floating above.—Scribner's Mag., xix. 175.

NIGHT WATCH, *Rembrandt.* See *Sortie* of the Banning Cock Company.

NIGHT-WATCH IN SMYRNA, Alexandre Gabriel *Decamps*, Miss C. L. Wolfe, New York; canvas. A captain of Spahis, in Arnaut costume, riding a beautiful barb, with his followers running beside him on foot.—Art Treas. of America, i. 119, 126.

NIKKELEN. See *Nickele.*

NIKUTOWSKI, JOHANN ARTHUR SEVERIN, born at Salwarschienen, near Königsberg, Jan. 9, 1830. Genre and battle painter, pupil of Königsberg Academy, then in Düsseldorf (1847) and Carlsruhe (1859) of Lessing; settled in Düsseldorf in 1865. Works: Crossing the Beresina (1858), Carlsruhe Gallery; Russian Land-Waiters pursuing Smugglers (1861); End of Battle of Leipsic (1863); Return of Warriors; Departure of Landwehr Officer; Peasants burying their Child (1870); Episode in Polish Insurrection (1871); Burial of Polish Champion of Liberty (1872); Burning Village in Winter (1877).—Meyer, Conv. Lex., xvii. 607; Br. Meyer, Stud. u. Krit., 239; Müller, 349; Zeitschr. f. b. K., vi. 151.

NILSON, FRIEDRICH CHRISTOF, born in Augsburg, March 9, 1811, died in Munich, Dec. 19, 1879. History painter, first instructed by his father, Johann Philipp, then pupil of Munich Academy under Cornelius, Schlotthauer, Clemens Zimmermann, and Julius Schnorr. Works: Thirty-nine scenes from Greek War of Independence, Arcades of Royal Garden, Munich; Portrait Medallions and Figures, Staircase of Royal Library, ib.; Mother and Son; Reception of the Wounded; Lyric Muse; Dramatic Muse.—Academy (1880), i. 16; Kunst-Chronik, xv. 372.

NIN Y TUDO, JOSÉ, born in Catalonia, Spain; contemporary. History painter, pupil of Barcelona Academy. Works: Heroes of Independence; End of Bull-Fight.—La Ilustracion (1877).

NIÑO DE VALLECAS, *Velasquez*, Madrid Museum; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. A jester, in green dress with grey sleeves, seated beside a rock. Painted between 1631 and 1649. Engraved by B. Vasquez; etched by Goya; Laguillermie; Maura; Pineda.—Stirling, iii. 1391; Curtis, 30; Madrazo, 632.

NIÑOS DE LA CONCHA. See *Christ* and St. John.

NINUS AND SEMIRAMIS, *Guido* Reni, Dresden Gallery; canvas, H. 13 ft. × 7 ft. 2 in. Ninus, enamoured of Semiramis, resigns to her his crown for a day; she, seated by his side, is about to put it on her head. Purchased for the Marchese Tanara as Solomon and the Queen of Sheba, for 6,000 Roman scudi, by Canon Luigi Crespi, 1752. Engraved by I. M. Preisler.—Gal. roy. de Dresde, ii. Pl. 20; Dresden Cat., Introduction, 36.

NINUS AND SEMIRAMIS, MARRIAGE OF. See *Ætion.*

NISS, THORVALD, born at Assens, Fünen, May 7, 1842. Landscape painter, pupil of his father and of Copenhagen Academy; took part as a volunteer in the campaign of 1864. Gold medal, Vienna, 1882; medal, Copenhagen, 1883. Works: Views near Copenhagen (1870, 1871); View in Jaegersborg Deer Park (1875); Heath and Forest-Patch at Vendsyssel (1876); October Day in Borrevejle Woods (1878); Funkedammen near Frederiksborg, September Day in Jaegersborg Deer Park (1881); Winter Day (1883), Copenhagen Gallery; do. (1885).—Sig. Müller, 263.

NITTIS, GIUSEPPE DE', born at Barletta, near Naples, in 1846, died in Paris, Aug. 22, 1884. Genre, landscape, and architecture painter, pupil of Naples Academy, then studied in Paris (1868) under Brandon,

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Gérôme, and Meissonier; painted chiefly city views, the result of travels in France, England, and Italy. Medals: Paris, 3d class, 1876; 1st class, 1878; L. of Honour, 1878. Works: Visit at Antiquary's, Crossing the Railway (1869); Intimate Reception, Lady with Parrot (1870); Road from Naples to Brindisi (1872); Descending Vesuvius (1873); Place de la Concorde in Paris, At Bougival on the Seine (1875); Place des Pyramides in Paris (1876), Luxembourg Museum; View of Paris from Palais Royal, Boulevard Haussmann, Place St. Augustin (1877); Corner of Boulevard, Triumphal Arch, In the Bois de Boulogne, Twelve Views in Paris and London (1878); Place du Carrousel (1883), Luxembourg Museum; The Breakfast, Goose-Keeper (1884); Quarrel, R. L. Cutting, New York; Railway Train alarming Horses, D. O. Mills, ib.; Chinese Shop, Confidences, J. H. Stebbins, ib.; Letter of Condolence, C. H. Wolff, Philadelphia. —L'Art (1876), iii. 132; (1878), iii. 246; Gaz. des B. Arts (1884), xxx. 110, 395; Kunst-Chronik, xii. 800; xix. 709; Meyer, Conv. Lex., xxi. 662.

NOACK, AUGUST, born at Bessungen, near Darmstadt, Sept. 27, 1822. History painter, pupil in Darmstadt of the landscape painter Lucas, then of Düsseldorf and Antwerp Academies, travelled in France, Italy, and the Netherlands. Professor at Polytechnic Institute at Darmstadt; court painter. Works: Religious Conversation at Marburg (1867), Darmstadt Gallery; Visit of Landgrave Philipp the Generous to Luther (1871), Last Judgment; Paul before the High Council in Jerusalem; Taking of Christ. Fresco: Christ and the Marys, Cemetery, Darmstadt.—Müller, 395; Kunst-Chronik, xix. 157.

NOAH AND HIS FAMILY, Benozzo *Gozzoli*, Campo Santo, Pisa; fresco. At left, Noah, under a trellis covered with vines, superintends the vintage; in centre, surrounded by the women of his household, he is about to drink the new wine from a chalice; at right, asleep on the ground, he is mocked by Ham while Shem tries to cover his nakedness.—C. & C., Italy, ii. 510; Larousse, xi. 1046.

NOAH, HISTORY OF, *Raphael*. See *Raphael's* Bible.

NOAH, INTOXICATION OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

NOAH, SACRIFICE OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

NOCRET (Naucret), JEAN, born at Nancy in 1617, died in Paris, Nov. 12, 1672. French school; history and portrait painter; passed several years in Rome, where Poussin knew him in 1643–44, and after his return to France at once made a reputation as a portrait painter; in 1657 he accompanied the French ambassador to Portugal, where he painted the portraits of the royal family. On his return to Paris he was intrusted with important works for Saint Cloud and the Tuileries. Member of the Academy, 1663; professor, 1664; adjunct rector, 1667. Works: Anna of Austria, Family of Louis XIV., Versailles Museum; Philip I. of Orléans-Bourbon—son of Louis XIII., Louis XIV. (2), Madrid Museum.—Bellier, ii. 161; Mémoires inédits, i. 312.

NOËL, PAUL JOSEPH, born at Waulsort, on the Meuse, near Dinant, April 20, 1789, died at Sosoye, near Dinant, Nov. 27, 1822. Genre and landscape painter, pupil in Antwerp of Herreyns and in Ghent of Regemorter; won several prizes in both cities, as well as in Brussels, and completed his studies under Swebach in Paris. Works: View on the Meuse (1813); Halt of Bavarian Cavalry; Postilion before Tavern; Peasant upsetting Fruit-Stall (1821), In the Vineyard, Museum, Amsterdam; Merry Company at Table, Museum Fodor, ib.—Immerzeel, ii. 264; Kramm, iv. 1202.

NOGARI, GIUSEPPE, born at Venice in 1699, died there in 1763. Venetian school; figure and portrait painter, pupil of J. B. Pittoni and of Antonio Balestra, but devoted himself, in imitation of the Flemish style, to painting half-figures with great delicacy.

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Works: Painting and Sculpture, Music and Poetry, Cassel Gallery; Miser with Purse and Key, Old Man holding Spectacles (2), Old Woman over Pan of Coals, St. Peter, Dresden Museum; Men's Busts (2), Bergamo Gallery; Old Man with Wine-glass, Galleria Estense, Modena; Portrait of a Warrior, three others, Turin Gallery; Portraits of Doges Marco Foscarini and Pietro Grimani, Venice Academy.

NOLI ME TANGERE (Touch me not), Mariotto *Albertinelli*, Louvre; canvas, H. 1 ft. 11 in. × 1 ft. 6 in. Mary Magdalen kneels before Christ; in middle distance, at left, Christ leaving the sepulchre. Painted about 1490–1500. Shows influence of Fra Bartolommeo. From Collection of Louis XIV.—Cat. Louvre.

By *Correggio*, Madrid Museum; wood, H. 4 ft. 3 in. × 3 ft. 3 in. Jesus and Mary Magdalen. Presented to Philip IV. by Duke de Medina de las Torres; brought to Museum from the Escorial.—Cat. Madrid Mus.

By *Titian*, National Gallery, London; canvas, H. 3 ft. 6½ in. × 2 ft. 11½ in. Christ and the Magdalen in the foreground of a beautiful landscape; she, on her knees, raises her hand to touch him, while he, slightly bending, draws back his robe as he utters the words. Painted about 1518; in Museo Muselli, Verona, before 1646; afterwards in Orleans Gallery, whence it passed to Mr. Champernowne, at whose sale in 1820 it was bought by Rogers the poet, who bequeathed it to the National Gallery in 1855. Engraved by N. Tardieu.—C. & C., Titian, i. 210; Vasari, ed. Mil., vii. 458; Cab. Crozat, ii. Pl. 144; Richter, 86.

By *Titian*, Madrid Museum; canvas fast to panel, H. 2 ft. 3 in. × 2 ft. Only a part of original, containing figure of Christ in a white tunic and blue mantle. Found in the Escorial, where it served as a cover to an oil-jar. How it became mutilated is unknown; it was entire when taken to Spain in 1556 by Mary of Burgundy. Copy in the Escorial.—C. & C., Titian, ii. 232; Academy (London, 1872), March; Revue Universelle des Arts, iii. 141.

NOLLEKENS, JOSEPH FRANCIS, called Old Nollekens, born in Antwerp, June 10, 1702, died in London, Jan. 21, 1748. Portrait, figure, and landscape painter, son of a painter who had resided some time in England. He went to London in 1733, and studied under Peter Tillemans, copying after Watteau and Paolo Pannini. A portrait group by him of Frederick Prince of Wales and sisters is at Windsor. He was the father of Joseph Nollekens the sculptor.

NOLLET, DOMINICUS, born at Bruges in 1640, died in Paris in 1736. Flemish school; landscape and battle painter, pupil in Paris of Frans van der Meulen; entered guild of Bruges in 1687, became court-painter to the Elector Maximilian Emmanuel of Bavaria, who was then Governor of the Netherlands; followed him to Munich in 1701, and returned in 1726 to settle in Paris. Works: Skirmish between Germans and Janizaries, Augsburg Gallery; St. Louis arriving in the Holy Land, Carmelites, Bruges.—Immerzeel, ii. 266; Michiels, x. 464.

NOLPE, PIETER, born at The Hague in 1601, died in Amsterdam after 1670. Dutch school; landscape painter, settled at Amsterdam before 1630.

Works: Dutch Landscape (1633), Berlin Museum; do., Copenhagen Gallery; do. with Canal and Fishermen (1633), Old Pinakothek, Munich.—Immerzeel, ii. 266; Kramm, iv. 1204.

NONCLERCQ, ÉLIE, born at Valenciennes (Nord); contemporary. History and portrait painter, pupil of Cabanel. Medal, 2d class, 1881. Works: Ishmael Abandoned (1875); Idyl (1876); Leda (1877); Samson and Delilah (1878); Christ Healing the Leper (1879); Odalisque (1880); Atala (1881); Death and the Wood-Cutter (1882); Imprudent One (1883); Abraham dismissing Hagar (1885); Mlle. Weber as Marie in the "Jacobites" (1886).

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NONO, LUIGI, born at Sacile, Italy; contemporary. Landscape and genre painter; studio in Venice. Medal, 1st class, Munich, 1883. Works: Autumn Morning; Hen-Coop; First Step; Festive Morning; Refugium Peccatorum (1882), Quirinal, Rome; Death of a Chicken, Deputy Mother (1883). —La Ilustracion (1883), i. 323, 340; Zeitschr. f. b. K., xix. 311.

NOOMS, REMIGIUS. See *Zeeman*.

NOORT, ADAM VAN, born in Antwerp in 1562, died there after Sept. in 1641. Flemish school; history painter, son of Lambert van Noort. Admitted to guild in 1587; its dean in 1598. Among his pupils were Rubens, Van Balen, and Jacques Jordaens, who married his daughter. He may be regarded as the founder of the great Antwerp school of the 17th century. Works: St. Peter presenting the Fish, St. Jacob's Church, Antwerp; Adoration of the Shepherds, St. Paul's, ib.; Entombment, Maagdenhuis, ib.; Jesus calling Children, Brussels Museum; Healing of the Lame, St. Michael's Church, Ghent; Christ with Martha and Mary, Lille Museum; Allegory, Brunswick Gallery; Woman taken in Adultery, Darmstadt Gallery.—Ch. Blanc, École flamande; Immerzeel, ii. 278; Kramm, iv. 1209; Michiels, vi. 344; Riegel, Beiträge, i. 42, 45; Rooses (Reber), 142; Van den Branden, 389.

A.V. Noort 1610

NOORT, LAMBERT VAN, born at Amersfort in 1520 (?), died in 1570. Flemish school; master in Antwerp guild in 1549. Works: Nativity (1555), Last Supper (1558), Christ washing the Feet of the Apostles, Calvary, Burial of Christ, Resurrection, Sibyl of the Church of Christ (1565), and nine others, Antwerp Museum; Adoration of Shepherds (1568), Brussels Museum.—Immerzeel, ii. 278; Kramm, iv. 1210; Riegel, Beiträge, i. 27; Rooses (Reber), 141; Van den Branden, 389.

L V Oort 1570

NORBLIN, (SÉBASTIEN LOUIS) GUILLAUME, born in Warsaw, of French parents, Feb. 24, 1796, died in Paris, Sept., 1884. History and genre painter, pupil of Vincent and Blondel. Won the grand prix de Rome in 1825. Medals: 2d class, 1833; 1st class, 1844; L. of Honour, 1859. Works: Antigone enshrouding Polynices (1825); Cyparissa Dying (1827); Death of Phalaris (1830); Bacchante Asleep (1833); Death of Ugolino (1833), Orléans Museum; Woman Bathing (1834); Vision of St. Luke (1836); St. Paul in Athens (1844); The Parcæ (1846); Martyrdom of St. Lawrence (1848); Rachel (1849); Beheading of St. John (1850); St. Paul converting Lydia (1861); Xenocrates resisting the Seductions of Phryne, Golden Age (1863); Offering to Pan (1874); Destruction of Herculaneum (1876); Four Figure Studies, Douai Museum; Portrait of Sully, Versailles Museum. —Bellier, ii. 167; Larousse; Vapereau.

NORDENBERG, BENGT, born at Kompinkulla, Blekinge, April 22, 1822. Genre painter, pupil of Stockholm Academy, then (1851) of Düsseldorf Academy under Th. Hildebrandt; visited Dalecarlia in 1853, Paris in 1857–58, Italy in 1859, and settled in Düsseldorf in 1860. Works: Domestic Devotion of Peasants in Blekinge; Communion in Village Church (1856), Christiania Gallery; Mass Meeting, Scene from Lapland, Stockholm Museum; Saeter-Hut in Dalecarlia (1860); Organist in Swedish Village Church, Leipsic Museum; Wedding in Blekinge; Vaccination of Swedish Peasant Children; Young Neighbour; Paying Tithe (1862); Love Secret, Children at Communion (1865); Bridal Procession in Norway, Last Journey (1871); Wounded Bear-Hunter, Good Advice, Golden Wedding (1872); Flight from Burning Woods (1874); Sleighing in Dalecarlia, In the Bosom of the Family (1877); Hay-Harvest in Sweden, Return of Huntsmen (1878); The Twins, Mrs. Joseph Harrison, Philadelphia.—Illustr. Zeitg.

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(1872), ii. 72; Meyer, Conv. Lex., xvii. 632; Müller, 396; Wolfg. Müller, Düsseldf. K., 313.

NORDENSWAN, VICTORINE, born at Tawastehus, Finland, June 14, 1838, died there, Aug. 25, 1872. History painter, pupil of Otto Mengelberg in Düsseldorf; returned to Finland in 1872. Works: John the Evangelist (1867); Holy Women at Sepulchre (1869); Mary Magdalen at Cross (1870).—Kunst-Chronik, viii. 40.

NORDGREN, AXEL, born in Stockholm, Dec. 5, 1828. Landscape painter, studied nature in Sweden and Norway, then pupil in Düsseldorf of Gude. Court painter; Member of Stockholm Academy, 1869. Medals: Stockholm, Lyons. Works: Promontory of Kullen on Swedish Coast; Cliffs of Bohuslän; Norwegian Landscape, Düsseldorf Gallery; View in Swedish Lapland (1866), Königsberg Museum; Ramsthalshorn near Tralltauwaren; Waterfall in Ramsdalen; Moonrise on Swedish Coast (1880); Pilot Harbour on Norwegian Coast (1882).—Müller, 396; Zeitschr. f. b. K., xv. 380.

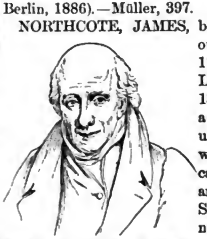
NORMAN FLEET, SAILING OF THE, Albert *Maignan*, Luxembourg Museum; canvas, H. 2 ft. 8 in. × 3 ft. 9 in. Departure of the fleet of William the Norman, from Dives, 1066, for the conquest of England. Salon, 1874.

NORMANN, ADELSTEEN, born at Bodoe, Norway, May 1, 1848. Landscape painter, pupil of Düsseldorf Academy under Eugen Dücker; chooses his subjects from his native country, which he visits frequently. Works: View on Sogne Fjord, Stockholm Museum; View in Romsdal; Stamsund in Loffoden Islands; Harbour, ib.; Midnight, ib.; Romsdal Fjord; Folden Fjord; Salten Fjord; View in Loffoden (1884); Sogne Fjord (1885).—Meyer, Conv. Lex., xxi. 669; Müller, 396.

NORMANN, RUDOLF VON, born in Stettin, May 2, 1806, died in Dessau, June 18, 1882. Landscape painter, pupil of Düsseldorf Academy under J. W. Schirmer; studied from nature on the banks of the Moselle, in Switzerland, and the Tyrol. In 1866 became superintendent of the court theatre and conservator of all art collections at Dessau. Works: Trarbach on the Moselle (1832), Düsseldorf Art Union; Burg Eltz (1832), Berlin Art Union; Views near Zell and Cochem (1834); By the Loreley Rock (1835); Street in Brunnen on Lake Vierwaldstädt (1836); St. Goar and Goarshausen (1839); Burg Rheinstein; Swiss Village; Lake in Alps with Glaciers; The Jungfrau; Alp with Huts; City on Mountain Lake; Swiss Village with Children's Procession; Vierwaldstädt Lake; View near Stanz (1838), Leipsic Museum; Falls near Schaffhausen; Salzburg seen from Maria Plein; The Brünig; Hasli Valley near Brienz.—Andresen, iv. 80; Meyer, Conv. Lex., xx. 723; Kunst-Chronik, xvii. 628; Wolfg. Müller, Düsseldf. K., 347.

NÖRR, JULIUS, born in Munich in 1827. Landscape and genre painter, pupil of Munich Academy; then studied battle painting under Feodor Dietz, but abandoned it for landscape under J. G. Steffan; travelled in Germany, Switzerland, and Upper Italy. Works: Spring on Starnberg Lake; Potato-Harvest; Landscape with Horsemen; View on Chiem Lake; Noon in a Quarry; Rendezvous of Huntsmen; Horse-Pond; Night Ambuscade; Travelling People; Ploughman's Rest, John D. Lankenau, Philadelphia; Selling the Booty (Jubilee Exhibition, Berlin, 1886).—Müller, 397.

NORTHCOTE, JAMES, born at Plymouth, Oct. 22, 1746, died in London, July 13, 1831. Was a watchmaker until 1771, when he became the pupil and assistant of Sir Joshua Reynolds, under whom he learned to paint tolerably good



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portraits. Went to Italy in 1777; returned three years later to London, and fairly entered into competition with Opie, at a time when Reynolds, West, Barry, and Fuseli largely occupied public attention. From his studio, on Clifford Street, Northcote sent forth many historical pictures, such as The Murder of the Princes in the Tower (1786), Hubert and Arthur, The Death of Wat Tyler, painted for Boydell's Shakespeare Gallery, which, thanks to a certain dignity and narrative ability, met with considerable favour. His best work, however, was in portraiture of a semi-historical nature, examples of which are his portraits of Viscount Exmouth and Dr. Jenner. During the last fifteen years of his life he painted about sixty portraits, the best of which give him a high place in the ranks of his distinguished contemporaries. He became an A.R.A. in 1786 and R.A. in 1787. At the age of eighty-one he painted the portrait of himself, in the National Portrait Gallery. Northcote had literary ability of no mean order, as proved by his Life of Sir Joshua Reynolds (1813), and his Life and Times of Titian (1830).—Dutton Cook, 244; Fortnightly Rev. (1876), xxv. 861; Once a Week (1860), iv. 373; Redgrave; Ch. Blanc, École anglaise; F. de Conches, 316; Sandby, i. 202.

NORTHEN, ADOLF, born at Münden, Hanover, Nov. 6, 1828, died in Düsseldorf, May 28, 1876. Battle painter, pupil of Düsseldorf Academy; painted chiefly scenes from the campaigns of Napoleon, in some of which he had fought, but also mediæval and romantic genre scenes. Works: Guerillas with Captured Frenchmen (1852); Skirmish on the Göhrde (1852), Hildesheim Museum; Marauders of the Great Army in 1812; Sally of the Hanoverian Troops at Menin in 1794; Napoleon's Retreat from Russia (several times); Episodes in Spanish War of Independence; Episode in Battle of Waterloo, Provinzialmuseum, Hanover; Tyrolese Landsturm in 1809; General Cambronne taken Prisoner by Colonel Halket; Hanoverian Battalions in Battle of Waterloo (1861), Storming of Planchenois in 1815 by the Prussians (1863), Kunsthalle, Hamburg; Battle of Vittoria; Skirmish at Oeversee; Before the Düppel Earthworks; Cavalry and Infantry Skirmishes in Campaigns of 1866 and 1870–71; Girl in Woods; Gypsies on Road; Falcon-Chase.—Blanckarts, 113; Kunst-Chronik, xi. 643; Meyer, Conv. Lex., xvii. 643; Wolfg. Müller, Düsseldf. K., 170.

NORTHWEST PASSAGE, Sir John Everett *Millais*, Bart., C. F. H. Bolckow, Middleborough; canvas, H. 5 ft. 9 in. × 7 ft. 3 in. Painted in 1874, when the public mind was exercised about the fate of some Arctic explorers. In a room, through the open windows of which is seen the sea, are seated two figures—an aged seaman, in navy blue (portrait of E. J. Trelawney, friend of Byron and Shelley), intently listening, and a young lady, dressed in white with a rose-coloured fichu, reading aloud from a book on Arctic discovery lying on her lap. A sea picture is on the wall, and a Japanese screen in the background is draped with a large Union Jack. Royal Academy, 1874; Exposition universelle, Paris, 1878. Etched by M. Mongin in "Modern Artists."—London Illus. News (1885).

NOTER, DAVID DE, born in Ghent, contemporary. Still-life painter of distinction. Medals: 1845, 1852. Lives in Algiers. Works: Domestic Cares; Old Vases with Flowers (1875); Kitchen Interior, View of Algiers (1876); Favourite's Portion, Grapes, Watermelons, and Flowers (1877); Lady binding Bouquet, Antique Vase, Two Monuments in Algiers (1878); Still-Life (2, 1880), Stettin Museum.—Bellier, ii. 169; Journal des B. Arts (1860), 144; Müller, 397.

NOTER, PIETER FRANÇOIS DE, the younger, born at Waelhem, Feb. 23, 1779, died in Ghent in 1842. Landscape and marine painter, studied from nature; visited Switzerland, France, and Holland, and became professor at Ghent Academy. Member of Amsterdam, Antwerp, and Ghent

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Academies. Works: View of Ghent in Winter (1838), Church and Abbey of St. Peter at Ghent, Ghent Museum; St. Michael's Church, ib. (1825), De Poort van Sas of Ghent, ib. (1827), Amsterdam Museum; Architecture, Cologne Museum; Sunset, Two Winter Landscapes, Chapel in St. Bavon, Ghent. His brother, Jan Baptist, has acquired reputation as a painter of city views: City Hall at Louvain (1820); Subterranean Corridor in Old Castle at Ghent (1822); View at St. Rambout's Gate (1823); City Hall at Ghent (1823); Gothic House in Mechlin (1826); Old Entrance to Citadel of Ghent; Old Courtray Gate at Ghent (1832).—Biog. nat. de Belgique, v. 596; Immerzeel, ii. 267; Kramm, iv. 1213.

P. F. de Noter 1837

NOTERMAN, EMANUEL, born at Oudenaerde in April, 1808, died in 1863. Genre painter, pupil of Ghent Academy, in 1827–30 of Maes-Canini, and in 1835 at Antwerp of Peter Kremer. Works: Fortune-Teller (1835); Young Girls preparing to celebrate Shrovetide (1836); Kirmess (1837); Old-Clothes Dealer (1840); Man shearing Dog (1841); St. Nicholas Festival; Children gathering Wood; Poachers.—Immerzeel, ii. 269; Nagler, Mon., ii. 637.

NOTTE, LA (The Night), *Correggio*, Dresden Gallery; wood, H. 8 ft. 7 in. × 6 ft. 2 in. Adoration of the Shepherds: The newly born Child, from whom all the light proceeds, lies in the manger, held in the arms of Mary, who bends over him, while an old and a young shepherd and a young woman regard him with wonder; above, winged angels flying downward; in background, Joseph, the ass, and shepherds sleeping. Formerly called Madonna di Reggio. Ordered in 1522 by Alberto Pratonero for his family chapel in S. Prospero, Reggio, but not placed there until 1530; taken secretly from the church about 1640 and delivered to Francesco I., Duke of Modena; sold by Francesco III. to Augustus III., Elector of Saxony and King of Poland; carried to Dresden in 1745–46. Cleaned and restored by Palmaroli in 1827 and by Schirmer in 1858. Engraved by Boetius, Mitelli, Eschini, Vincent, Piali, and P. L. Surugue.—Vasari, ed. Mil., iv. 117, 127; Pungileoni, Mem., i. 36; ii. 180; Isacchi, Relationi, etc., della Madonna di Reggio (Reggio, 1619); Meyer, Correggio, 307, 475; Künst. Lex., i.; Gal. roy. de Dresde, ii. Pl. 1; Landon, Œuvres, viii. Pl. 1; Klas. der Malerei, i. Pl. 51; F. Kugler, Kunstblatt (1838), 231.

NOTTI, GHERARDO DALLE. See *Honthorst*.

NOVOPACKY, JAN, born at Nechanitz, Bohemia, in 1821. Landscape painter, pupil of Vienna Academy under Thomas Ender and Steinfeld; spent several years in Rome, whence he returned in 1854 and became one of the favourite landscape painters in Vienna. Works: Arena and Porta d'Ercole at Pola, Old Harbour at Spalato (1853); View in Pontine Swamps, In the Campagna (1854); Frascati near Rome; Baden near Vienna; Villa d'Este; Well near Albano, Ariccia near Rome (1855); Castle Liechtenstein, Baiæ near Naples (1858); Adige Valley near Botzen (1859); Return Home (1860); View in Styrian Alps (1862); Spring Morning; Palermo; Amalfi; Noon near Terracina; Rape of Hylas (1864); Marina grande da Sorrento (1865); Monks chanting Psalms; Amphitheatre at Pola; Lago di Garda; Landscape with Cemetery, Vienna Museum; National Costumes; View at Terracina (Jubilee Exhibition, Berlin, 1886).—D. Kunstbl. (1854), 15, 276; (1855), 51; (1857), 343; Müller, 397; Wurzbach, xx. 412.

NOZAL, ALEXANDRE, born in Paris; contemporary. Landscape painter, pupil of Luminais. Medals: 3d class, 1882; 2d class, 1883. Works: Pond of Brenne (1876); Storm Clouds (1877); Autumn in Berry (1878); Avenue in Park of Saint-Cloud in

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January (1879); Cape d'Antifer near Étretat, Old Oaks on Race-Course of Auteuil (1880); End of the Day (1881); Farm Corner, Oak in Winter (1882); Pond of Saint-Cucufa (1883); End of Day at Brenne, Pond of La Mer-Rouge, ib. (1884); Morning, Grain-Field (1885).

NUCCI, ALLEGRETTO. See *Allegretto* Nuzi.

NUÑEZ, JUAN, painted in Seville, beginning of 16th century. Spanish school; pupil of Sanchez de Castro. His best known work, The Virgin supporting the Dead Christ, with SS. Michael and Vincent Martyr at her side and an ecclesiastic kneeling beneath, is in the Cathedral at Seville.—Stirling, i. 96.

NUÑEZ DE VILLAVICENCIO. See *Villavicencio.*

NUVOLONE, CARLO FRANCESCO, born in Milan in 1608, died there in 1651. Lombardo-Milanese school; history and portrait painter, son and pupil of Panfilo Nuvolone; sometimes called Panfilo and confounded with his father. Afterwards studied under Giulio Cesare Procaccini, and followed his style, but later imitated Guido so successfully that he was named the Guido of Lombardy. The Brera has several of his works, and others are in the churches of Milan, notably St. Peter's Miracle at the Gate of the Temple, in S. Vittore. Nuvolone was selected to paint the portrait of the Queen of Spain on her visit to Milan in 1649. Other works: Rebekah at the Well, Bergamo Gallery; Assumption and Apostles, Annunciation (2), St. Martha slaying a Dragon (1636), Family of Panfilo Nuvolone, Academy, Milan; Chaste Susanna, Fondazione Pol-di-Pezzoli, ib.—Lanzi, ii. 529; Ch. Blanc, École milanaise; Lavice, 125, 148.

C. Nuvolone 1648

NUVOLONE, GIUSEPPE, born at Milan in 1619, died there in 1703. Milanese school; brother of preceding, with whose works his own form a striking contrast; reared in the same school, he exhibited a more fervid imagination, though without equal taste, and painted on a much larger scale, for the cities of Lombardy, for many churches in Brescia, and other cities in the states of Venice. Among his best works are his pictures in S. Domenico, Cremona; in particular his grand piece of St. Dominic raising a Dead Man. His portrait, painted by himself, is in the Milan Academy.—Lanzi (Roscoe), ii. 527.

La Notte, Correggio, Dresden Gallery.

J Nuvolone 1690

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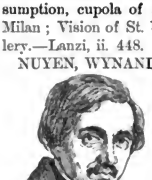
NUVOLONE, PANFILO, born at Cremona, latter part of 16th century, died in 1661. Lombard school; one of the best pupils of Giovanni Battista Trotti (Malosso), whom he at first imitated, but afterwards adopted a more solid style. Among his works are: Rich Man and Lazarus, Church of Monastery of SS. Domenico and Lazzaro, Milan; Assumption, cupola of S. M. della Passione, Milan; Vision of St. Ursula, Carlsruhe Gallery.—Lanzi, ii. 448.

NUYEN, WYNAND JAN JOSEPH, born at The Hague, March 4, 1813, died there, June 2, 1839. Landscape and marine painter, pupil of Schelfhout. Member of Amsterdam Academy. His coast, harbour, and city views are supplied with well-drawn figures. Works: Ruin (1836), Museum, Amsterdam; Fishmarket, Museum Fodor, ib.; River Landscape at Sunset, Rotterdam Museum; View in Holland, August Belmont, New York.—Immerzeel, ii. 270; Kramm, iv. 1214.



NUZI, ALLEGRETTO. See *Allegretto* Nuzi.

NUZZI, MARIO, called Mario da' Fiori, born at Penna (or Perma?), Naples, according to some in Rome, in 1603, died in Rome in 1673. Roman school; flower and fruit painter, pupil of Tommaso Salini; in Rome his pictures were held in the highest estimation, and purchased at great prices; but, from a vicious mode in the preparation of his colours, they soon lost their original freshness and depreciated in value. Member of Academy of San Luca, 1657. Works: Flower- and Fruit-Pieces in Suermondt Museum, Aix-la-Chapelle; Darmstadt (2) and Madrid (8) Museums; Artist's portrait, Uffizi, Florence.—Lanzi (Roscoe), i. 490; Siret (1884), ii. 105; Goethe, Winckelmann, ii. 29.

NYDIA, Gabriel *Max*, private gallery. Nydia, the blind girl of Pompeii, from Bulwer's "Last Days of Pompeii." Full length, standing upon the steps of a portico, in front of two columns which support an awning; her long white robe, which shows her sandalled feet in front, trails on the marble behind her, and she holds a basket of flowers in her hands.

NYMEGEN, DIONYS VAN, born at Rotterdam in 1705, died there, Aug. 28, 1798. Dutch school; genre, portrait, and landscape painter, son and pupil of Elias van Nymegen (flower painter, 1667–1755). Works: Portraits of Man and Wife (1733), Rotterdam Museum, where is also a Swiss Landscape by his son and pupil Gerard (1735–1808), who besides painted portraits.

NYMPH AND BACCHUS, Jules Joseph *Lefebvre*, Luxembourg Museum, Paris; canvas, H. 6 ft. 2 in. × 4 ft. 6 in. A nymph, nude, seated upon a bank in a landscape, is holding aloft a bow and arrow in one hand and a dead bird in the other, for which the young Bacchus, standing and reclining backward on her knees, is reaching; in the shrubbery, right, a satyr smiling.

NYMPH WITH YOUNG BACCHUS, Sir Joshua *Reynolds*, I. Bentley, London; canvas. Portrait of Mrs. Hartley, the actress, and her infant son. Mrs. Hartley was going to America, when the vessel in which she sailed was wrecked near the coast; her body, washed on shore, had clinging to it the same child represented in Reynolds' picture. Painted in 1773; bought by Lord Carysfort; at his sale, by Mr. Bentley. Repetition, Marchioness of Thomond's sale (1821), to Colonel F. G. Howard, 290 guineas.—Athenæum, April, 1860, 579.

NYMPHS AND SATYR, William Adolphe *Bouguereau*, Hoffman House, New York; canvas, H. 10 ft. × 5 ft. Four life-size nymphs, nude, have caught a satyr in the woods and are pulling him unwillingly into the water by the arms, the ears, and the horns; in background, a group of nymphs beside the pool. Salon, 1873; bought by John Wolfe, of New York.—Art Treasures of America, i. 54.

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NYMPHS AND SATYRS, *Rubens*, Madrid Museum; canvas, H. 4 ft. 2 in. × 10 ft. 3 in. Nymphs of Diana surprised by satyrs. Same subject, 4 ft. 6 in. × 5 ft. 5 in., in same Museum. Collection of Philip IV.—Madrazo.

OAKES, JOHN WRIGHT, born at Sproston House, near Middlewich, Cheshire, in 1822. Landscape painter, pupil of W. J. Bishop, Liverpool, where he resided until 1856, when he went to London. Elected an A.R.A. in 1876. Works: On the Greta (1848); Moel-gronw from Cwm-y-Glo (1849); Fresh Breeze (1854); Morning—Lowestoft Beach, Fallow Field (1875); The Border Countrie, Quiet Morning (1877); River Mouth, Sussex Village, Woodland Road (1879); Gorse Cutting, Miller's Boat, For Sale (1881); Porchester Pool, Mew Stone (1882); Adder's Rock, Salmon River (1883); Fishing Boats, Going for Turf, Old Roman Bridge over the Ogwen, Mill-Dam (1884).—Art Journal (1879), 193.

OAKEY, MARIA R. See *Dewing*.

OBERMÜLLNER, ADOLF, born at Wels, Upper Austria, in 1833. Landscape painter, pupil of the Vienna Academy under Steinfeld, then in Munich of Richard Zimmermann. After travelling he returned to Vienna in 1860 and painted chiefly Arctic scenes; also some humourous genre pieces. Works: Mont Blanc; Obersee; Achensee; Ortler; Himmelswand near Gastein; Graveyard of Nature; Königsee; Goldberg Glacier, Vienna Museum; View on the Inn; Traunkirchen; twelve North Pole Views; Nahrungssorgen und Wohnungsnoth; Cemetery in Nature, Entrance to Woods in Autumn (Jubilee Exhibition, Berlin, 1886).—Kunst-Chronik, x.; Müller, 398; Wurzbach, xx. 459; Zeitschr. f. b. K., x. (Mittheilungen, iii. 69).

O'BRIEN, NELLY, portrait, Sir Joshua *Reynolds*, Hertford House, London; canvas. Famous beauty, rival of Kitty *Fisher*; sitting, seen to knees, with hands crossed in lap, in which lies a poodle; wears a broad straw hat. Painted in 1760; exhibited in 1763. Engraved by J. Watson, S. W. Reynolds, and in Graves's Sir J. Reynolds's Works; mezzotint by Ch. Phillips. A second portrait of her, dated 1773, in possession of Viscountess Clifden; a third, sold at Wynn Ellis sale (1876), for £609.—Redgrave, Century, i. 141; Gower, Hist. Gal. of England.

OCHTERVELT (Uchtervelt), JACOB, born at Rotterdam (?), flourished there second half of 17th century, died before 1710. Genre painter, supposed pupil of Frans van Mieris, the elder, though also said to have frequented the studio of Berchem at the same time as Pieter de Hooch, and apparently influenced by Metsu and Terburg; mentioned as member of Rotterdam Guild in 1667–72. Works: Lady and Fish-Seller, Hague Museum; Kitchen Interior, Aremberg Gallery, Brussels; Regents of Leprozenhuis (1674), Museum, Amsterdam; Group of Three at Table, Six Collection, ib.; do., Rotterdam Museum; Wooing, Carlsruhe Gallery; Male Portrait, Städel Gallery, Frankfort; Morning Music, Copenhagen Gallery; Signing Last Will, Berlin Museum; Lady with Lap-Dog (1669), Dresden Gallery; Spinning Woman conversing with Peasant, Leipsic Museum; Buying a Fish, Buying Grapes (1669), A Concert, Dutch Girl's Breakfast, Soldier at Breakfast, Hermitage, St. Petersburg; Lady playing with Dog, Historical Society, New York.—Ch. Blanc, École hollandaise; Burger, Musées, ii. 249; Immerzeel, iii. 149; Kugler (Crowe), ii. 400; Kramm, vi. 1653; De Stuers, 168.

OCKEL, EDUARD, born at Schwante, Brandenburg, Feb. 1, 1834. Animal and landscape painter, pupil in Berlin of Steffeck in 1852–56; went in 1858 to Paris, where he studied several years under Couture, visited Normandy, and in 1859 settled at Barbizon, in the forest of Fontainebleau; has lately returned to Berlin. Works: Cows at the Fairy Pond in Fontainebleau, Autumn Evening in the Mark, Deer at Sunrise in Autumn, Cows in Forest, National

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Gallery, Berlin ; Cows at Pasture, Ploughing Oxen (1866), Cow-Stable, Cows near Toques, Deer at the Fairy Pond (1863), On the Way Home, Stags before the Fight, Critical Moment, Rochers de St. Christy, Street in Toques on Market-Day, two Pictures with Apostles (1874) ; On Stinitz Lake in Autumn (1884); Locked out (Jubilee Exhibition, Berlin, 1886).—Jordan (1885), ii. 161 ; Müller, 398.

O'CONNELL, FRIEDERIKE (née Miethe), born at Potsdam, March 22, 1823, died in Paris in October, 1885. Portrait painter, pupil in Berlin of Herbig and of Karl Begas, then at Brussels (1842) of Gallait ; in 1844 she married, and after separation from her husband settled in Paris, where her portraits found great favor. In 1871 she lost her reason and was sent to an insane asylum. Gold medal, Brussels, 1851. Works : Humiliation of Richelieu ; Charlotte Corday ; Charity ; Venus served by Cupids ; Portraits of herself, of Rachel (1853) ; Peter the Great and Catherine, Maria Theresa and Frederic the Great (1853), Lady's Portrait, National Gallery, Berlin.—Jordan (1885), ii. 162 ; Chronique des Arts (1885), 262 ; Gaz. des B. Arts (1860), v. 349.

O'CONNOR, JOHN, born in England ; contemporary. Architecture painter. Works : High Level Bridge — Newcastle-on-Tyne, Newcastle-on-Tyne—Morning (1877) ; Granada and the Alhambra, Patio de la Mesquita—Alhambra, Patio los Cypresses—Alhambra, Staircase of Burgos Cathedral, Las Torres Bermayas (1879) ; Waterloo Bridge (1880) ; Verona, do. from Piazza Dante (1881) ; Palladio's Piazza—Vicenza, Palladian Architecture—Vicenza (1882); Amiens Cathedral, Nuremberg—from Castle, Windsor—from St. Leonard's Hill (1883) ; View from Pentonville (1884).

OCTOBER AFTERNOON—LAKE GEORGE, John Frederick *Kensett*, Corcoran Gallery, Washington ; canvas, H. 4 ft. ×6 ft. An open foreground of rocks and fallen trees, with wooded headlands, sloping to the island-dotted lake, and high mountains in background ; in left foreground, cattle and a rustic bridge. Painted in 1864. Exhibited at Sanitary Fair, New York, in 1864, and at Exposition universelle, Paris, in 1867. Olyphant sale, 1877, $6,300.

ODALISQUE, Dominique *Ingres*, Baron Seillière, Paris. Nude, reclining on cushions with her back to the spectator, with head turned to show face. Her head is covered with a Cashmere turban, and she has a fan of peacock's feathers in her left hand. Painted in 1814. Salon, 1819. Engraved by Alès. Paris, Metzmacher. Lithographed by Ingres (1825) ; Sudre.—Ch. Blanc, Life, 26.

By Sir Frederick *Leighton*, Robert Leake Eccles, Manchester ; canvas. The attendant of the ladies of an Eastern harem, leaning languidly on the marble parapet of a basin and gazing wistfully at a swan, which seems to recognize her. Royal Academy, 1861. Engraved by Lumb Stocks.—Art Journal (1876), 28.

ODALISQUE WITH SLAVE, Dominique *Ingres*, M. Marcotte, Argenteuil. Nearly nude, reclining on cushions, in a posture indicating ennui ; at her feet a young Abyssinian slave, seated, playing on a mandolin ; in background, a black eunuch, standing. Painted at Rome in 1839. Original sketch, Émile Galichon, Paris. Engraved by Haussoullier.—Ch. Blanc, Life, 106, 113.

ODERIGI D'AGOBBIO, or ODERISIO, of Gubbio, died in Rome about 1299. Bolognese school ; a miniature painter, of Gubbio in 1264–65, at Bologna in 1268, and at Rome in 1295. Rescued from oblivion by Dante, who calls him in the Purgatorio (xi. 79) Agobbio's glory. Vasari says he lived in close friendship with Giotto in Rome. No certain pictures by him are known to exist, but the miniatures in two masses in the Archivio de' Canonici di S. Pietro, Rome, are presumed to be his.—C. & C., Italy, ii. 182 ; Vasari, i. 321 ; Baldinucci, iv. 176 ; Ch. Blanc, École bolonaise, Introd. v.; Cibo, 11.

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ODERISIO. See *Oderigi* d'Agobbio.

ODEVAERE, JOSEPH DIONISIUS, born in Bruges, Oct. 2, 1778, died in Brussels, Feb. 9, 1830. History painter, pupil of Bruges Academy, then in Paris of David, of Suvée, and of the École des Beaux Arts; won the grand prix de Rome in 1804, and after his return, in 1812, received the great gold medal. Member of Accademia di S. Luca in Rome; corresponding member of National Institute. Court painter, 1815; Order of Lion, 1817. Works: Sabinus and Epponina; Death of Phocion (1804); Sketch for this, and Three Male Portraits (1805), Bruges Academy; Coronation of Charlemagne (1810); Iphigenia in Aulis; Union of Utrecht (1815); Battle of Waterloo (1816); Battle of Nieuwpoort; Raphael introduced to Pope Julius II.; Martyrdom of St. Lawrence; Triumph of Cimabue; Phædra and Theseus; Narcissus; David in his Studio; Foundation of Power of the House of Orange (1823); Inauguration of the King at Brussels in 1815; Sacrifice of Themistocles and the Athenians; Last Day of Missolonghi (1826), Amsterdam Museum. In fresco: Romulus bringing back the Spolia opima, The Greeks and Trojans in Contest over the Body of Patroclus, Quirinal, Rome. —Cotta's Kunstbl. (1830), 292; Immerzeel, ii. 273; Michaud, xxxi. 164; Raczynski, iii. 441.

ODIER, ÉDOUARD ALEXANDRE, born in Paris, Jan. 16, 1800. History painter. Medals: 2d class, 1831; 1st class, 1838; L. of Honour, 1846. Works: Dead Huntsman defended by his Dog against a Vulture (1831); Dragoon of the Imperial Guard (1833), Amiens Museum; Entry of Henri IV. into Fort Montmélian—1600 (1838), Raising of Siege of Rhodes in 1480 (1841), Portraits of Eustace III. Count of Boulogne, Baldwin II., King of Jerusalem, and three others, Versailles Museum; St. Francis of Assisi preaching and distributing Alms, Mass during Harvest in the Campagna (1844); Reception of Jean de Brienne at Ptolemais — 1210 (1847); Massacre of the Mamelukes by Order of Mehemet Ali (1850).—Bellier, ii. 172.

ODONI, ANDREA, portrait, Lorenzo *Lotto*, Hampton Court; canvas, H. 3 ft. 4 in. × 3 ft. 10 in.; signed, dated 1527. Half-length, standing beside a table; left hand in breast, right holding a statuette; in background, antique statues and torsos. Painted in Venice, where Lotto took refuge in 1527, when war broke out between Clement VII. and Charles V. In possession, in 1653, of the Dutch collector Van Reyust, for whom engraved by C. Visscher. Formerly attributed to Correggio and erroneously called Baccio Bandinelli.—C. & C., N. Italy, 519; Law, Hist. Cat. Hampton Court, 45; Vasari, ed. Mil., v. 249; Waagen, Treasures, ii. 356.

OECHS, JOSEPH DOMINICUS, born at Erbach, Würtemberg, in 1776, died at Mitau, Courland, in 1836. History and portrait painter, pupil in Ratisbon of his brother Anton, in Nuremberg of Frost, and in Dresden of A. Graff and Klengel; went to Courland in 1804, and became professor of drawing at the gymnasium of Mitau in 1824. Works: Portraits of all Dukes and Duchesses of Courland, Provincial Museum, Mitau; Christ healing the Blind; Christ and the Woman of Samaria.

OEDER, GEORG, born at Aix-la-Chapelle, April 12, 1846. Landscape painter, self-taught; visited the Bavarian Highlands, Westphalia, and Holland. Medals: Düsseldorf, Vienna, 1873; London, 1878. Works: Autumn Landscape; Wood Landscape; Great Landscape with Hunting Party by Hünten; Country Road; Potato-Field; Souvenir of Bilker Busch; November Day (1880), National Gallery, Berlin; Springtime, View on Dutch Coast (Jubilee Exhibition, Berlin, 1886).—Jordan (1885), ii. 163.

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ŒDIPUS AND THE SPHINX, Dominique *Ingres*, Louvre, Paris; canvas, H. 6 ft. × 4 ft. 9 in.; signed, dated 1808. Œdipus, nude, standing at the entrance of a cavern, with one foot raised upon a stone, looks fixedly at the Sphinx in front of him as he explains the enigma; in background, right, the city of Thebes, and a man with arms uplifted in terror; below are the remains of those devoured by the Sphinx. Painted in Rome; acquired by Duc d'Orleans in 1839, and sold at his sale; bequeathed by Comtesse Duchatel in 1878. Replica, variation (1864), Émile Pereire, Paris. Engraved by F. Gaillard.—Annales des B. Arts, Salon of 1827, Pl. 65; Villot, Cat. Louvre; Ch. Blanc, Life, 29.

OEFELE, FRANZ IGNAZ, called Il Bavarese, born at Posen in 1721, died in Munich, Sept. 18, 1797. German school; history and portrait painter, studied in Augsburg and Munich, then for six years in Venice under G. Nogari, and in Rome under Giovanni Barca; on his return to Munich was made court painter and professor at the Academy. Member of Düsseldorf Academy. Works: Potiphar's Wife and Joseph; Woman of Samaria; Daughter of Dibutades; Portrait of Electress Adelheid, Hofkirche, Munich; Portrait of himself, Schleissheim Gallery.—Lipowsky, i. 220; Nagler, x. 309.

OEHME, ERNST (FERDINAND), born in Dresden, April 23, 1797, died there, Sept. 10, 1855. Landscape painter, pupil of Dresden Academy under Friedrich; visited Italy in 1819–25. Works: Avenue of Trees on Autumn Evening (1830), Dresden Museum; View near Castle Tyrol (1842), Nymph Grotto (1850), Leipsic Museum; Mountain Chapel; View near Castle Moritzburg.—Cotta's Kunstbl. (1844), 173.

OEHME, ERWIN, born in Dresden, Sept. 18, 1831. Landscape and genre painter, son and pupil of preceding, and pupil of Ludwig Richter. He entered the Dresden Academy in 1846, but formed himself more especially by studying nature in Germany, Switzerland, England, and France. Honorary member of Dresden Academy in 1865; Professor. Works: Stone Quarry in Saxon Switzerland (1860), Dresden Gallery; Young Couple before Bridal Night; Funeral in the Spreewald; Bear-Hunt; Confirmation (1880); Album with Views of Compiègne; In the Deer Park (Jubilee Exhibition, Berlin, 1886).—Müller, 399; Illustr. Zeitg. (1881), i. 311, 316.

OEHMICHEN, HUGO, born at Borsdorf, near Leipsic, March 10, 1843. Genre painter, pupil of the Dresden Academy under Julius Hübner; visited Italy in 1866–67, and settled in Düsseldorf in 1870. His works show deep feeling, and are characteristic as well as attractive in colouring. Works: Grandfather's Blessing (1864); Leaving School (1865), Leipsic Museum; School Examination (1870); Tax-Day (1871), Dresden Gallery; Convalescent Soldier (1872); Death Message (1873), Wiesbaden Gallery; Church Decoration before Wedding; Market Scene; After the Christmas Tree (1884); Village Mayor's Office (1885); Music not Mathematics, D. W. Powers, Rochester.—Müller, 399.

ŒNIAS, painter, date unknown; mentioned by Pliny (xxxv. 40 [143]) as the painter of a syngenicon, probably a family group.—Brunn, ii. 300.

OENICKE, CLARA (WILHELMINE), born in Berlin, July 29, 1818. History painter, pupil in Berlin of Remy, then of Begas and Magnus. Works: Elector John Frederic of Saxony refusing to accept the Interim, Schwerin Gallery; Charlemagne's Reconciliation with Thassilo of Bavaria; St. Elizabeth; Luther comforting the Ailing Melanchthon, Clara Oenicke inc: Martinsstift at Erfurt; Luther's Devotions at Home; Christ the Good Shepherd; Christ on Mount of

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Olives; Leibnitz submitting to Queen Sophie Charlotte the Plan for Academy of Sciences; Christ Crucified.—Müller, 400.

OER, THEOBALD VON, Baron, born at Nottbeck, near Sternberg, Westphalia, Oct. 9, 1807, died in Dresden, Jan. 30, 1885. History and genre painter, pupil in Dresden, 1826–31, of Matthäi, then in 1832–36 of Düsseldorf Academy under Schadow. Having travelled in Belgium, France, Switzerland, Italy, and Algiers, he settled in Dresden in 1839 and became professor and honorary member of the Academy. Works: Hans Sachs; Death of St. Elizabeth (1835); Dying Bedouin; Algerian Jewess; Camoens and his Negro; Italian Girl (1838), Lucas Cranach consoling Elector John Frederic in his Captivity at Innsbruck (1848), Leipsic Museum; Albert Dürer visiting Bellini in Venice (1853), Dresden Museum; Maria Theresa at the Coffin of her Husband; Death of Tasso, Frederic the Great in Rheinsberg, The Neapolitan Woman; First Reading of Schiller's Robbers (1845); Pulpit Candidate before the Old Dessauer; Young Officer reading aloud the Sorrows of Werther; Weimar's Golden Age; Winckelmann as Librarian of Count von Bünau, Leibnitz before Queen Sophie Charlotte (1875).—Müller, 399; Wiegmann, 154; Kunst-Chronik, xx. 315.

OESER, ADAM FRIEDRICH, born at Pressburg, Hungary, Feb. 18, 1717, died in Dresden, March 18, 1799. German school; history painter, pupil of Vienna Academy and of Raphael Donner, with whom he is said to have visited Italy; won the grand prize at the age of nineteen; went in 1739 to Dresden, and in 1749 decorated Castle Hubertsburg; lived for some time at Dahlen, painting for Count von Bünau, and in 1763 became director of the Leipsic Academy, professor at the Dresden Academy, and court painter. Works: Abraham's Sacrifice (1835); Noah and his Son; The Good Samaritan; Disciples at Emmaus; Isaac and Esau; Witch of Endor; Artist's Children (1766), Dresden Gallery; Solomon adoring Idols, Christ healing the Sick, Young Woman distributing Fruit, Allegory, Marriage at Cana, Leipsic Museum; Painter's Studio, Weimar Museum. Fresco paintings in St. Nicholas, Leipsic.—Dürr, A. Fr. Oeser (Leipsic, 1879); Huber, ii. 140; Kugler (Crowe), ii. 553; Larousse, xi. 1260; Wurzbach, xxi. 16; Zeitschr. f. b. K., xxi. 140, 286.

OESTERLEY, KARL (WILHELM FRIEDRICH), the elder, born at Göttingen, June 22, 1805. History and portrait painter, pupil of the Dresden Academy under Friedrich Matthäi; went in 1827 to Italy, where he studied the works of Fra Angelico, Giotto, Masaccio, and Perugino; returned to Göttingen in 1829, studied in Düsseldorf under Schadow in 1835–38, and after the frescos of Cornelius at Munich in 1838, visited Paris in 1842, Düsseldorf in 1844, and became court painter at Hanover in 1845. With Ottfried Müller he published the well-known work, "Monuments of Antique Art." Works: Götz von Berlichingen imprisoned and nursed by his Wife (1826); Departure of Tobias (1829); Wittekind converted to Christianity by Ludgerus (1833); Moses in Prayer between Hur and Aaron, Jephthah's Daughter (1835); Ruth, Naomi, and Orpah, Christ presenting to his Disciples a Child as Example (1836); Leonore (1839); Christ blessing the Children (1841); Christ and Ahasuerus (1844); Beatrice and Dante at the Gate of Paradise (1845); Moses beholding the Promised Land (1846); Leonore with her Mother (1847); St. Christopher, Samuel consecrated to the Service in the Temple (1849); Come ye that are Heavy Laden (1851); Christ Crucified (1852); The Two Brides (1855); Sleeping Beauty awakened by the Prince (1862); Memling nursed by Nuns (1866), Provinzial Museum, Hanover; Adoration of the Magi, Gypsies Resting (1867); Portraits of King Ernst August of Hanover, of Professor Gervinus, and many others. In fresco: Ascension (1838), Royal Chapel, Hanover.—Andresen, iii. 168; Förster, v. 529; Wiegmann, 186.

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OESTERLEY, KARL (AUGUST HEINRICH FERDINAND), the younger, born at Göttingen, Jan. 23, 1839. Landscape painter, son of the preceding, pupil of Düsseldorf Academy under Deger, when he painted two pictures from sacred history; went to Lübeck in 1865, and thence visited Norway in 1870, and repeatedly afterwards; settled in Hamburg. Medal, 1st class, Munich, 1879. Works: Street in Lübeck by Moonlight; Midnight in the Loffoden; Ravine in Mountains of Norway; Romsdal Fjord; Norwegian Fjord; Raft Sund in North Norway (1879), Breslau Museum; View on Palten Fjord (1882), Kunsthalle, Hamburg; Oldenvand in the North Fjord (Jubilee Exhibition, Berlin, 1886).—Müller, 402; Meyer, Conv. Lex., xix. 679.

OEVER, HENDRIK TEN, born at Zwolle (?), flourished there second half of 17th century. Dutch school; landscape and portrait painter, about whose life and artistic training nothing is known; his rare landscapes with animals show him as one of the best masters of the Dutch school, who, misjudged in his time, probably took up portrait painting from necessity. Works: Family Group (1669), Amsterdam Museum; Dutch Landscape with Bathers and Cows (1675), National Gallery, Edinburgh; do. with Peasants and Cows, Mr. Cramer, Cologne; Groups of Church Wardens (1690), Sacristy, St. Michael's, Zwolle.—Kramm, iv. 1217; Kunst-Chronik, xx. 503.

OFFTERDINGER, KARL, born in Stuttgart, Jan. 8, 1829. History and genre painter, pupil of Stuttgart Art School under Rustige. Works: Ceiling in Church of Lauchheim; Frieze in Liederhalle, Stuttgart; Peasant Wedding; Gypsy Camp; In the Circus.

OGGIONO, MARCO DA. See *Marco* da Oggiono.

OGILVIE, CLINTON, born in New York in 1838. Landscape painter, pupil of James Hart in New York. Elected an A.N.A. in 1864. Has visited Europe twice and worked in Paris. Works: Path by the River; Farmington River Scenery; Near Brummer—Switzerland; Lake of Killarney; In the Woods (1876); Afternoon on the Avon (1879); Colline de la Madone at Mentone (1880); Landscape (1882); Mediterranean Coast near Cannes, Near Vichy—France (1883); Summer at Auteuil—France, Near Monaco—France, Argèles—France (1884); Down by the River (1885); Hyères (1886).

OLBIADES, painter of a picture in the Senate House of the Five Hundred, Athens, representing Calippus, who repulsed the invading Gauls at Thermopylæ (279 B.C.).—Paus. i. 3, 5; Brunn, ii. 293.

OLD KENTUCKY HOME, Eastman *Johnson*, R. L. Stuart Collection, New York. A typical home in Kentucky, with the usual negro surroundings in the days before the war, exhibiting a phase of American plantation life now almost passed away. This picture first gave Mr. Johnson a reputation. Exposition universelle, Paris, 1867; Centennial Exhibition, Philadelphia, 1876.

OLD MONARCH, Rosa *Bonheur*, W. H. Vanderbilt Collection, New York. The head, life-size, of a noble male lion. Engraved by W. H. Simmons.

OLIMPI. See *Alimpi*.

OLIS, JAN, born at Dordrecht (?) about 1610, died, probably at Amsterdam, after 1665. Dutch school; genre and portrait painter, entered the guild at Dordrecht in 1632; his pictures are similar in style to those of the followers of Gerard Honthorst, especially Cesar van Everdingen, Jacob van Loo, and Jan van Bronchorst. Works: Kitchen Interior (1645), Amsterdam Museum; Pastoral Scene (attributed to Jan Lys), Darmstadt Museum; Peasant with Beer-Mug (1655), Gotha Museum; The Visit, Wesselhoeft Collection, Hamburg; Male portrait, Victor de Stuers, The Hague.—Bode, Studien, 330; Kramm, iv. 1219; Rep. f. K., iii. 316.

OLIVARES, CONDE DE, portrait, *Velasquez*, Dresden Gallery; canvas, H. 3 ft. 7 in. × 3 ft. 3 in. Bust, three-quarters left, in black dress, green cross of the Order of

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Alcantara, with cloak and stiff linen collar; folded letter in right hand. Purchased with Modena Gallery in 1746. Repetitions with changes: Hermitage, St. Petersburg; Marquis of Lansdowne, London; Francis Clare Ford, London. Engraved with variations by H. Panneels; P. Pontius; Cor. Gallæus; F. Navarro; M. Merian; P. de Jode; Moncornet; L. Noseret.—Curtis, 72.

By *Velasquez*, Mrs. Henry Huth, Wykehurst, Surrey, England; canvas, H. 6 ft. 9 in. × 3 ft. 7 in. Standing, full-length, with bare head, wearing an embroidered black dress, with green cross of Alcantara, and a short cloak; left hand on his sword; right, holding a wand, rests on a table; red drapery in background. Repetitions: Robert S. Holford, London; Hermitage, St. Petersburg.—Curtis, 71; London Illust. News, May 21, 1853.

By *Velasquez*, Madrid Museum; canvas, H. 10 ft. 3 in. × 7 ft. 10 in. On a chestnut horse galloping to left; dress, a steel cuirass, sombrero, crimson scarf, and long boots; points with a baton to a battle raging in background. Painted about 1640; passed from house of Guzman to the Marquis de la Ensenada, from whom purchased by Charles III. Etched by F. Goya; B. Maura. Lithographed by J. Jollivet; E. C. Cos. Repetition (white horse), Earl of Elgin, Broom Hall, Fife, Scotland. Sketches: Duc de Montpensier, Seville; Sir Richard Wallace, London.—Palomino, iii. 332; Gaz. des B. Arts (1880), xxi. 529; Gal. Esp.; Curtis, 70; Madrazo, 611.

OLIVER, ISAAC, born in 1556, died in London about 1617. Pupil of Nicholas Hilliard and of Zucchero; attained eminence as a miniature painter, his works being compared to those of Holbein. He painted Queen Elizabeth, Mary Queen of Scots, Prince Henry, Ben Jonson, a full-length of Sir Philip Sidney (Windsor Castle), and other noted persons; also, in oil, portraits of himself and family. His son and pupil Peter (1601–60) surpassed him in his miniatures, many of which are in old collections.—Redgrave.

OLIVIÉ, LÉON, born at Narbonne (Aude); contemporary. Genre painter, pupil of Coedès and Cogniet. Medal, 3d class, 1876. Studio in Paris. Works: Woman Singing, The Brother Tailor, Monk Praying (1874); The Question, A Fisherman of the Seine (1876); Brutus's Oath over the Body of Lucretia (1878); Arab Merchant in Paris (1881); Palm Sunday in Étretat (1883); New-Born, Under the Sideboard (1884); A Duty (1885); Falstaff and Doll Tear-Sheet, W. B. Bement, Philadelphia.

OLIVIER, (JOHANN HEINRICH) FERDINAND VON, born at Dessau, April 1, 1785, died in Munich, Feb. 11, 1841. History and landscape painter, pupil of K. W. Kolbe and Haldenwang, then in Dresden of Jakob Mechau; went in 1807 to Paris, in 1811 to Vienna, having returned to Dessau, in 1810, and in 1833 became professor and secretary-general at Munich Academy. Works: Pilgrims' Procession thro' the Woods (1814), Städel Gallery, Frankfort; Franciscan Monastery near Salzburg (1826), Leipsic Museum; Equestrian Portrait of Napoleon, Dessau; Baptism of Christ, Last Supper, Gothic Church Wörlitz; The Scouts with the Grapes of Canaan, Landscape (master-piece), Basle Museum; Replica of latter (1840), Raczynski Gallery, Berlin. His brother Heinrich (born in 1783, died in Berlin, March 3, 1848), followed the same course of study, accompanied him to Paris, and with him painted the portrait of Napoleon, and several historical pictures for the Duke of Anhalt, among which are the two in the Gothic Church at Wörlitz.—Cotta's Kunstbl. (1839), 17; Hagen, i. 328; Nagler, x. 340; 344; N. Necrol. d. D. (1841), 204; Söltl, 249.

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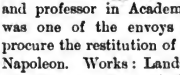
OLIVIER, MICHEL BARTHÉLEMY, born at Marseilles in 1712, died in Paris, June 15, 1784. French school; history, genre, and landscape painter, member of Academy of St. Luke, and court-painter to the Prince de Conti; lived for several years in Spain, where he left many pictures. Works: Massacre of the Innocents (1767); Death of Cleopatra (1769); Telemachus and Mentor conducted to Acestes (1777); Fête given by Prince de Conti to Prince of Brunswick, Stag-Hunt near Château de l'Ile-Adam, Little Mozart playing before Court of Prince de Conti, Supper in the Temple, Versailles Museum.—Bellier, ii. 176.

OLIVIER, (WOLDEMAR) FRIEDRICH VON, born at Dessau, April 23, 1791, died there, Sept. 5, 1859. History and landscape painter, brother and pupil of Ferdinand, with whom he went to Vienna in 1811; having joined Lützow's Volunteer-corps in the campaign of 1813–14, he went in 1815 from Vienna to the Netherlands and England, and in 1818 to Rome, where he studied under Cornelius and Overbeck. After his return to Vienna in 1824 he painted portraits until 1829, when he sought a wider sphere in Munich, and there painted some of the frescos in the Königsbau.—Works: Noah's Family entering the Ark (1818); Christ with the Tribute Money (1821), Naumburg Cathedral; House Altar with five Scenes referring to Nativity (1830); Marriage at Cana, Visitation of Mary (1832); two Italian Landscapes with Scriptural Subjects, Basle Museum.—Nagler, x. 342.

OLMENDORF (Olmdorf), HANS VON, flourished 1460–1518 as court painter to Dukes Sigmund and Albrecht IV. of Bavaria. German school; his works show a decided tendency to idealize, deviating from the then prevailing realism. Works: Passion of Christ, Altarpiece at Altenötting (1507–18); Triptych with Crucifixion (1492), National Museum, Munich; Triptych with Trinity, Baptism of Christ, and Coronation of Mary (1491), Chapel at Blutenburg, near Munich; Portrait of Duke Sigmund of Bavaria, Schleissheim Gallery.—Förster, ii. 250; Marggraff, München m. sein. Kunstschätzen, 76; Schnaase, viii. 465; Sighart, 570.

OLYMPIAS, painter, of whom Pliny only knew that she was the instructor of Autobulus.—Pliny, xxxv. 40 [147]; Brunn, ii. 300.

OMMEGANCK, BALTHAZAR PAUWEL, born in Antwerp, Dec. 26, 1755, died there, Jan. 18, 1826. Animal and landscape painter, pupil of H. J. Antonissen; painted especially sheep. Rector of Guild of St. Luke, Antwerp, in 1789, and professor in Academy in 1796. He was one of the envoys sent to Paris to procure the restitution of pictures taken by Napoleon. Works: Landscapes with Cattle (2), Louvre; do., and Crossing a Ford, Antwerp Museum; Sunset, Sunrise, Baroness Diert, Antwerp; Scene in the Ardennes, Brussels Museum; View in West Flanders, Museum, Amsterdam; Landscapes with Sheep (3), Museum Fodor, ib.; do. (4), Rotterdam Museum; do. (1), Hague Museum; Landscape and Shepherds, Leuchtenberg Gallery, St. Petersburg; Landscape with Sheep and Goat, Städel Gallery, Frankfort; Landscape with Hunter and Fishermen, Cassel Gallery; do. with Cattle, Brunswick Gallery; do., Leipsic Museum; Flemish Pasture, New York Museum; Landscape with Sheep (2), Historical Society, New York; do. (1), August Belmont, ib. His sister, Maria Jacoba, painted landscapes in



his manner.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 262; Immer-

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zeel, ii. 276; Kugler (Crowe), ii. 538; Kramm, iv. 1221; Michiels, x. 551; Rooses (Reber), 450; Van den Branden, 1347–75, 1388.

OMNIA VANITAS, *Titian*, Accademia di S. Luca, Rome; canvas, life-size. A woman lying, half raised on one arm, on a couch, with a vase near the shoulder and a crown and sceptre at the feet. Perhaps by Cesari Vecelli. Engraved by Lefèbre and by G. Saiter. Copy in Glasgow Museum called Danaë. Another at Kingston Lacy called Omnia Vanitas. Drawing in sepia in Düsseldorf Academy has some of the character of an original Titian.—C. & C., Titian, ii. 430; Hume, Titian, 65.

OMPHALION, painter, first the slave and afterwards the pupil of *Nicias*. He decorated the walls of the Temple of Messene, daughter of Tryopas, at Messene.—Paus., iv. 31, 11, 12; Brunn, ii. 201.

ONASIAS, painter and sculptor, about 460 B. C. Painted the First March of the Argives against Thebes, on the walls of the portico of the Temple of Athenia Areia at Platæa. Polygnotus was his associate in the decoration of the temple.—Paus., ix. 4, 2; Brunn, ii. 25.

O'NEIL, HENRY NELSON, born in St. Petersburg in 1817, died in London, March 13, 1880. Historic genre and portrait painter; taken by his parents, who were English, to London in 1823; student in 1836 at the Royal Academy, where he exhibited his first picture, Jephthah's Daughter, in 1839; accompanied Elmore to Italy in 1840; elected an A.R.A. in 1860. Works: Ruth and Naomi (1844); By the Waters of Babylon (1846); Death of Mozart (1849); Katherine's Dream (1853); Return of the Wanderer (1855); Eastward Ho! (1858); Home Again (1859); Death of Raphael (1865).—Art Journal (1880), 171; Portfolio (1880), 71; Athen., March, 1880, 384.

ONGHERS, OSWALD, born at Mechlin in 1628, died in Würzburg in 1706. Flemish school; history painter, formed himself after Van Dyck and settled in Würzburg in 1660. Works: Assumption, Stift Haug, Würzburg; Scoffing of Christ, Martyrdom of St. Kilian, Cathedral, ib.—D. Kunstbl. (1851), 414.

OOMS, KARL, born at Desschel, Antwerp, Jan. 27, 1845. History and genre painter, pupil of Antwerp Academy under N. de Keyser; visited Holland, England, Germany, France and Italy. Spanish Order of Charles III. Works: Forbidden Reading, Brussels Museum; Perfect Happiness; Judicial Visit in Plantin's Printing Office at Antwerp in 1566; Philip II. paying the Last Honours to his Brother.—Meyer, Conv. Lex., xix. 694; Müller, 401.

OORT. See *Noort*.

OOST, JACOB VAN, the elder, born at Bruges about 1600, died there in 1671. Flemish school; history, genre, and portrait painter, pupil of his brother Frans; master of the guild in 1621; visited Italy, where he took for his model Annibale Carracci, although in realistic conception and colouring remaining essentially true to his native school. Returned to Bruges in 1629. Painted large pictures with few figures in a style similar to that of the Carracci. Works: St. Augustine washing the Feet of Christ disguised as a Pilgrim, St. Anthony of Padua in Ecstasy, Legend in Life of St. Anthony of Padua, Priest dictating to Clerk (1668), Bruges Academy; Resurrection, Cathedral, Bruges; Baptism of Christ, Martyrdom of St. Godelive, St. Hubert invested by Virgin and St. Ann, St. Joseph and Infant Christ, Angels offering to Virgin Instruments of the Passion, Christ leaving his Mother to go to Calvary, St. John and St. Peter, Church of our Saviour, ib.; Presentation, St. James, ib.; Descent from the Cross (masterpiece), Jesuits, ib.; nine pictures, Abbey of St. Truijen, ib.; many others in several churches, ib.; Magistrates condemning a Criminal (1659), City Hall, ib.; St. Charles Borromeo, Louvre; Holy Family and Donors Adoring, Hermitage, St. Petersburg;

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Nativity, Vienna Museum; Male Portrait, New York Museum; Carnival Scene, Historical Society, New York.—Ch. Blanc, École flamande; Deschamps (Marseilles ed., 1840), i. 280; Immerzeel, ii. 279; Michiels, viii. 421; Weale, Cat. Mus. de Bruges, 75.

OOST, JACOB VAN, the younger, born in Bruges, baptized, Feb. 11, 1639, died there, Sept. 29, 1713. Flemish school; history painter, son and pupil of Jacob the elder; studied several years in Italy, after having passed two years in Paris. Soon after his return to Flanders he went to Lille, where he lived for forty years. Painted like his father, but in a broader style; in colouring somewhat like Van Dyck. Works: Friar dressing Monk's Wound, Holy Family, two others, Museum, Lille; Martyrdom of St. Barbara, St. Stephen's, ib.; Infant Christ offering to God Emblems of his Sacrifice, Virgin giving Scapulary to St. Francis, St. Andrew's, ib.; St. Francis carrying Infant Christ (1687), St. Maurice's, ib.; Virgin giving Stole to St. Hubert (1668), Cathedral, Bruges; Death of the Virgin, Christ Victor over Death and Time, Conversion of St. Hubert, Adoration of the Magi, Church of our Saviour, ib.; Three portraits of Directors, St. John's Hospital, ib.; Male Portrait, Brussels Museum; do. (1697), Bruges Academy;

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Nativity, Vienna Museum.—Ch. Blanc, École flamande; Immerzeel, ii. 279; Michiels, ix. 83; Weale, Cat. Bruges Academy, 86.

OOSTEN, IZAAK VAN, born at Antwerp, Dec. 10, 1613, died there in December, 1661. Flemish school; landscape and animal painter; worked many years for his father, an art dealer, and did not register in the guild until 1652. He painted so nearly in the manner of Jan Brueghel the elder, that undoubtedly many of his pictures pass under the name of that master. Works: Earthly Paradise with all Kinds of Animals, Baron de Wit, Wommelgem, near Antwerp; do., with Adam and Eve and many Birds.—Van den Branden, 1092.

OOSTERWYCK, MARIA VAN, born at Nootdorp about 1630, died at Eutdam in 1693. Dutch school; flower and fruit painter, pupil of Jan David de Heem. Her pictures were bought at high prices by the Emperor Leopold, the King of Poland, and William III. of England. They are remarkable for high finish, brilliant combination of hues, and truth of local colour. Works: Flowers in a Glass Vessel, Carlsruhe Gallery; do. (1685), Copenhagen Gallery; do., Schwerin Gallery; do., and Fruit Piece, Dresden Gallery; Flower Piece, Still-Life (1668), Vienna Museum; Flowers in Vase with Fruits and Insects, Uffizi, Florence;

Maria Oosterwick f

do., New York Museum.—Immerzeel, ii. 281; Kugler (Crowe), ii. 517; Kramm, iv. 1223.

OPHELIA, Sir John E. *Millais*, Bart., Mrs. Fuller-Maitland, London; canvas, H. 2 ft. 4½ in. × 3 ft. 7 in. Immersed in a deep stream, through whose clear waters her richly brocaded gown and a tangled mass of half-floating weeds are visible, Ophelia, her head just above the surface, with her auburn hair spread out like threads of gold, is singing her last song. The background was painted on the Ewell River, near Kingston. Miss Siddal, afterwards Mrs. D. G. Rossetti, sat for the face of Ophelia. Royal Academy, 1852. Engraved by J. Stephenson (1866).

OPHELION, painter, date and country unknown. His pictures of Pan, and of Acrope, wife of Atreus, are mentioned in the epigrams of Nicodemus of Heraclea.—

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Anth., 91, 2 (Pal. vi. 315, 316); Brunn, ii. 287.

OPIE (Oppy), JOHN, born at St. Agnes, near Truro, Cornwall, May, 1761, died in London, April 9, 1807. Son of a carpenter; began to paint when ten years old and sold portraits at sixteen. About 1780 he went to London, heralded by Dr. John Wolcot (Peter Pindar) as the Cornish Genius, was introduced to Sir Joshua Reynolds, and became the wonder of the hour; but as his popularity was based upon admiration for the relative excellence of the painter's works to his years, it proved a misfortune, as it prevented him from obtaining a solid training in art. Opie painted some historical subjects, such as the Murder of James I. (1786) and the Death of Rizzio (1787), but his best work was in portraiture. He became an A.R.A. in 1787 and R.A. in 1788; in 1805 he was chosen professor of painting in the Royal Academy, and his lectures, delivered in 1807, show good literary ability, though, like Northcote, he excelled in conversation rather than in writing. His portrait of himself at the age of twenty-four (1785) is in the National Portrait Gallery, and his Troilus, Cressida, and Pandarus, and his portrait of William Siddons are in the National Gallery, London; Gil Blas securing the Cook in the Robbers' Cave, Pennsylvania Academy, Philadelphia.—Rogers, Opie and his Works (London, 1878); F. de Conches, 308; Ch. Blanc, École anglaise; Sandby, i. 198.

J. Opie 1801

OPPENHEIM, MORITZ, born at Hanau in 1801, died in Frankfort, Feb. 26, 1882. Genre painter, pupil in Hanau of Westermayer and of Munich Academy; then studied, 1821–25, in Paris under J. B. Regnault and in Rome, and settled in Frankfort. Works: Return of Young Tobias; Susanna at the Bath; Return of Jewish Volunteer to his Family; Italian Genre Scene (1832), Kunsthalle, Hamburg; A Lesson; Noah and his Family; Lavater and Lessing at Moses Mendelssohn's (1846); Cycle from Jewish Family Life; Portrait of Heine; Interior of Sculptor's Studio (1852), Cross-Examination (1866), Portrait of Börne (1827), Städel Gallery, Frankfort; Mignon and the Harper, Provinzial Museum, Hanover; Scene during Entry of Archduke John into Frankfort in 1848 (1852), Leipsic Museum.—Cotta's Kunstbl. (1838), 45; D. Kunstbl. (1853), 186; (1854), 190; (1855), 328; Kaulen, 44; Meyer, Conv. Lex., xix. 697; Müller, 401.

OPSTAL, CASPAR JACOBUS VAN, the younger, born in Antwerp, July 2, 1654, died there, buried Jan. 12, 1717. Flemish school; history and portrait painter, son and probably pupil of Caspar, the elder, a pupil of Simon de Vos; master of the guild in 1676, dean in 1698–99. Works: Holy Family (1692), Darmstadt Gallery; Two Children blowing Bubbles, Brunswick Gallery; Infant Christ adored by Angels (1693), Jesuit Church, Antwerp; Mary Magdalen kneeling before the Crucified, St. Joseph with Infant Christ, Female Portrait, Orphanage, ib.; Male Portraits (2, one dated 1699), Museum, ib.; Venus and Cupid (1706), Hague Museum.—Cat. du Mus. d'Anvers (1874), 491; Kramm, iv. 1225; Michiels, ix. 93; Riegel, Beiträge, ii. 134; Van den Branden, 957.

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ORBETTO. See *Turchi*, Alessandro.

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ORCAGNA or ORGAGNA, ANDREA, born in Florence in 1308 (?), died there in 1368. Florentine school; son of Cione, a Florentine goldsmith; known during his life as L'Arcagnolo, corrupted later into Orcagna. Pupil in painting of his brother Nardo, and in sculpture more probably of Neri Fioravanti than of Andrea Pisano, who was dead in 1352, when Orcagna was enrolled in the guild of the stone cutters. In 1343 he had become a member of the painters' guild, though his earliest known frescos in the choir of S. M. Novella, now completely repainted, were not executed before 1354. In painting he carried out the maxims of Giotto, and did all possible to do without a knowledge of perspective. With less fertility of invention, dramatic power, and force of expression than that great master, he had more tenderness and grace, and though not his equal, stands next greatest among the fourteenth century painters. The faces of his tall, dignified, well-proportioned, and carefully draped figures are Giottesque in type, his compositions are mediæval in character, and his style combines the soft qualities of the Sienese with the grand severity of the Florentine school. His greatest works are frescos, which have for the most part suffered so much from time and restoration as to make it difficult to judge of their original qualities of colour. Those of the Strozzi Chapel, S. M. Novella,—Last Judgment, Paradise, and Hell (the latter completely repainted by Nardo?)—are grandly conceived in the Dantesque spirit. Though ordered in 1354, they were probably painted before the altarpiece of this chapel, dated 1357, in which the dignified, nobly draped SS. Thomas and Peter are in Orcagna's best style. The colouring, as in the panel of St. Zanobius and two other Saints, in the Duomo, Florence, and in that of Saints, in S. Croce (1363), is fine, clear, and luminous. This chapel contains also a picture in three parts, by Orcagna, of the Apotheosis of S. Giovanni Gualberto and episodes of his Legend, and a Madonna with Pope Gregory and Job, dated 1365. Other works are: Descent of the Holy Spirit, cloister of the Badia, Florence; altarpiece in the refectory of the nuns of the Hospital of S. Matteo, Florence; and altarpiece in three divisions representing the Coronation of the *Virgin*, National Gallery, London. In 1355 Orcagna was made Head Master of the Oratory of Or San Michele, and in 1359 he completed the beautiful Gothic tabernacle in the church, with all its fine bas-reliefs and rich architectural ornament. At Orvieto, where he held the office of Head Master of the Cathedral from June, 1358, to Sept., 1360, he made a mosaic for the façade. The latest notice of him (1369) as a painter, is in the records of the guild of St. Luke at Florence. The Triumph of *Death*, the *Last* Judgment, and the Inferno, frescos in the Campo Santo, Pisa, long attributed to Orcagna, are now supposed to be works of the Sienese school, perhaps by the Lorenzetti; and the Legend of S. Ranieri is given to an Andrea of Florence, who survived Orcagna, and was confounded with him by Vasari. As the Loggia de' Lanzi, at Florence, was not begun until 1376, it cannot have been built by Orcagna.—Vasari, ed. Mil., i. 593, 617; C. & C., Italy, i. 425; Burckhardt, 314; Dohme, 2i.

ORCHARDSON, WILLIAM QUILLER, born in Edinburgh in 1835. Subject painter, pupil of Trustees' Academy; painted portraits in Edinburgh until 1863, when he removed to London and exhibited at Royal Academy, An Old English Song. Elected an A.R.A. in 1868, and R.A. in 1878. Works: Hamlet and Ophelia, Chris-

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topher Sly (1865); Story of a Life (1866); Talbot and Countess of Auvergne (1867); Prince Henry with Poins and Falstaff (1868); Salutation, Duke's Ante-Chamber (1869); Hundred Years Ago (1871); Casus Belli, Forest Pet (1872); The Protector, Cinderella (1873); Ophelia, Hamlet, and the King (1874); Too Good to be True (1875); Flotsam and Jetsam, Bill of Sale (1876); Jessica, Queen of the Swords (1877); A Social Eddy, Autumn (1878); Hard Hit (1879); Young Housewife, Napoleon on Board H. M. S. Bellerophon (1880); Housekeeping in the Honeymoon (1882); Voltaire (1883); Mariage de Convenance (1884); Scotch Lassie, J. W. Bates, Philadelphia; Salon of Madame *Récamier* (1885); Mariage de Convenance — After! (1886). — Academy (1886), i. 350; Art Journal (1870), 233; (1884), 188; (1885), 52; Portfolio (1878), 177.

ORDINAIRE, MARCEL, born at Maisières (Doubs); contemporary. Landscape painter, pupil of Courbet and of Français. Medal, 3d class, 1879. Works: Seligthal Brook (1868); Brook near Maisières (1870); Under the Willows, ib. (1875); Ravine of Puits-Noir (1875); Brook of Puits-Noir, Winter at Maisières (1879); In Ravine of Puits-Noir (1882); Whirlpool of Roches-Noires at Cléron (1884).

ORDONNANCE, L' (The Orderly), Jean Louis Ernest *Meissonier*, William H. Vanderbilt, New York. A hussar has brought a sealed letter to an officer of dragoons who, interrupted in smoking his pipe, stands with his back to the fire reading it, while another hussar in red, seated in centre, watches his countenance.—Claretie (1874), 16; Gazette des Beaux Arts (1867), xxiii. 322.

ORESTES, pictures. See *Theodorus*, *Theon*, *Timomachus*.

ORGAGNA. See *Orcagna*.

ORIGINAL SIN. See *Adam* and Eve.

ORIZONTE. See *Bloemen*, Jan Franz van.

ORLANDI, DIODATO, of Lucca, close of 13th century. A Crucifixion by him, now in the magazines of the palace of Parma, is dated 1288. He painted as late as 1301, the date of a Madonna by him, in five arched compartments, now in the Pisa Gallery. Diodato made no improvement on debased Christian art.—C. & C., Italy, i. 160.

ORLANDO MUERTO. See *Warrior*, Dead.

ORLEY, BERNAERT (Barend), VAN, also called Barend van Brussel, born in Brussels about 1491-92, died there, Jan. 6, 1542. Flemish school; history painter, probably pupil of his father Valentyn van Orley; went to Rome after 1509 (before 1515, in which year he is settled in Brussels), and became a successful imitator of, and possibly was even instructed by, Raphael. In 1520 he was appointed court-painter to Margaret of Austria, governor of the Netherlands, and then to her successor, Mary of Hungary (1524-35). Albrecht Dürer was entertained at his house in Brussels, in 1520, and painted his portrait. His early pictures show good composition and elevated sentiment, but his later style is somewhat mannered and exaggerated, though always careful in execution and brilliant in colouring. Works: Magdalen Reading, National Gallery, London; Holy Family, Liverpool Institution; Family praying to St. Christopher, Ladies in Prayer, Madrid Museum; Christ on the Cross, Turin Gallery; Marriage of the Virgin, Louvre; Altarpiece with History of Job (1521), Pietà, Holy Family, Episodes in Life of the Virgin, Portrait of Guillaume de Norman (1519), do. of Physician, Brussels Museum; Magdalen at the Saviour's Feet, Christ bearing the Cross, Church of the Saviour, Bruges; Infant Christ, Adoration of the Magi, Madonna, Female portrait,

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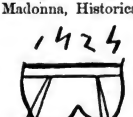
two Male portraits, Antwerp Museum; Last Judgment, Chapel of the Orphans, Antwerp; Christ on the Cross, Rotterdam Museum; Lady Reading, Städel Gallery, Frankfort; St. Norbert refuting the Heretic Tanchellinus, Adoration of the Magi, Archangel St. Michael, Old Pinakothek, Munich; Holy Family, Darmstadt Museum; do., Dresden Gallery; Venus and Cupid, Berlin Museum; Shrine with Annunciation, St. Mary's, Lübeck; Altar Shrine, Parish Church, Güstrow, Mecklenburg; Abraham's Sacrifice, Schwerin Gallery; Madonna, Oldenburg Gallery; do. nursing the Infant, Wiesbaden Gallery; Descent from the Cross, Hermitage, St. Petersburg; Antiochus Epiphanes erecting Idol at Jerusalem, Day of Pentecost, Museum, Vienna; Adoration of the Magi, Harrach Gallery, ib.; Male and Female portrait, Liechtenstein Gallery, ib.; Madonna, Historical Society, New York.—



Ch. Blanc, École flamande; Dohme, li.; Immerzeel, v. 66; Kramm, iv. 1227; Kugler (Crowe), i. 232; Kunst-Chronik, xviii. 664; Michiels, v. 66; vi. 445; Nagler, Mon., i. 56; Riegel, Beiträge, i. 10; Van den Branden, 102; Wauters, B. v. O. (Brussels, 1883); W. & W., ii. 515; Zeitschr. f. b. K., ii. 228; xix. 209.

ORLEY, JAN VAN, born in Brussels, Jan. 4, 1665, died Feb. 22, 1735. Flemish school; history and portrait painter, son of Pieter van Orley, a landscape painter; pupil of his uncle Hieronimus, a Franciscan friar. Works: Deliverance of St. Peter, St. Nicholas', Brussels; Allegory, Portrait of Philip II., City Hall, ib.; Adoration of the Magi, Dillighem Abbey, ib.; Resurrection, Church at Assche, Brabant.—Ch. Blanc, École flamande; Immerzeel, ii. 283; Michiels, x. 398.

ORLEY, RICHARD VAN, born in Brussels in 1663, died there, June 6, 1732. Flemish school; history painter, son of Pieter, pupil of Hieronimus van Orley. Works: Reëntry of Pope Innocent II. into Rome, Antwerp Museum; The Pierides metamorphosed into Birds, Juno transferring Eyes of Argus to Peacock's Tail, Ghent Museum; Preaching of St. John, City Hall, Louvain.—Immerzeel, ii. 283; Kramm, iv. 1229; Michiels, x. 394.

ORLOWSKY, ALEXANDER OSSIPOVICH, born in Warsaw in 1777, died in St. Petersburg, May 14, 1832. Genre, battle, and landscape painter, pupil of Norblin at the St. Petersburg Academy, then visited France, Germany, and Italy; he excelled as a battle painter; was made court painter in 1812. Member of St. Petersburg Academy. Works: Cossack attacked by Tiger (1811), Return from Hay Harvest, Mountainous Landscape (1811), Huntsmen Resting, Pastorale (2), Coast View (1809), Shipwreck (1820), Hermitage, St. Petersburg.

ORPHEUS, Camille *Corot*, private gallery, New York; canvas. In a landscape, with a large tree at right and a leafless sapling at left, Orpheus advances with arms raised and holding his lyre in his right hand. Painted in 1861.

ORPHEUS, DEATH OF, Émile *Lévy*, Luxembourg Museum; canvas, H. 6 ft. 3 in. × 4 ft. The death of Orpheus at the hands of the Thracian Mænads, whom his grief for the loss of Eurydice had led him to treat with contempt. He is lying, nude, in the foreground of a wood, surrounded by the infuriated women, excited by their Bacchanalian orgies, some of them in frenzied attitudes, others striking him with sickles and other weapons. Salon, 1866.

ORPHEUS AND EURYDICE, Nicolas *Poussin*, Louvre; canvas, H. 4 ft. × 6 ft. 6 in. In a landscape, with the river Peneus in middleground, a city and mountains in background, Orpheus, seated at right, sings to his lyre, while three nymphs listen; near by, Eurydice, culling flowers, is stung by a serpent. Painted in 1659 (?). Collection of Louis XIV. Engraved by E. Baudet (1701); Desaulx and Bovinet in Musée

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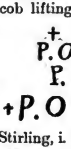
français ; Niquet.—Cat. Louvre ; Filhol, i. Pl. 10 ; Landon, vi. Pl. 70 ; Smith, viii. 145.

By *Rubens*, Madrid Museum ; canvas, H. 6 ft. × 8 ft. Scene in Hades. Pluto upon his throne, with Proserpine by his side, and Cerberus lying at his feet ; on opposite side, Orpheus with his lyre, followed by Eurydice, nearly undraped ; before them is the open portal of Hades, and beyond it the Styx.—Smith, ii. 136 ; Madrazo.

By George Frederick *Watts*, London ; canvas, H. 5 ft. 10 in. × 3 ft. 4 in. Orpheus, too impatient to wait until Eurydice is out of the portals of Hades, turns back to look at her, when, though he drops his lyre and encircles her with his arm, she is snatched back into the gloom of the nether world. Painted in 1879. Grosvenor Gallery, 1882 ; then much repainted and exhibited in New York in 1884.

ORRENTE, PEDRO, born at Montealegre, Murcia, about 1570, died in Toledo in 1644. Spanish school ; animal and landscape painter, probably pupil of El Greco ; called the Spanish Bassano because he imitated the manner of Bassano, painting chiefly scriptural subjects in which animals could be introduced. Worked in Toledo, Murcia, Valencia, Cuença, Madrid, and Seville. Was much patronized by the Duke of Olivárez. Works : Sacrifice of Isaac, Lot and Family, Calvary, Adoration of Shepherds, and four others, Madrid Museum ; Jacob lifting the Stone from the Well, Dresden Museum ; Multiplication of the Fishes, Hermitage, St. Petersburg ; Christ healing the Sick, St. John the Baptist, Herds and Shepherds (?), Vienna Museum.—Stirling, i. 503 ; Ch. Blanc, École espagnole ; Madrazo, 492 ; Viardot, Notices, 166.



ORSEL, VICTOR, born at Oullins, near Lyons, May 25, 1795, died there, Oct. 31, 1850. History painter, pupil at Lyons of Pierre Revoil, and in Paris of Guérin ; studied in Rome, where, under the influence of Veit and Overbeck, he strove to imitate the spirit of the Pre-Raphaelite painters in his religious pictures. Medals : 2d class, 1822 ; 1st class, 1831. Works : Hagar presented to Abraham by Sarah (1820), Adam and Eve finding Body of Abel (1824), Lyons Museum ; Magdalen (1827) ; Moses presented to Pharaoh (1831), Lyons Museum ; Good and Evil (1833, bought by State); Prodigal Son ; Abraham and Hagar ; Charity ; Portrait of Francis I. ; Rich and Poor (1844) ; Votive Picture, Church of Fourvières, Lyons ; David and Bathsheba ; Bathsheba coming from Bath ; Decorations in Virgin's Chapel in Notre Dame de Lorette, begun in 1836, and finished after his death by Perin.—Bellier, ii. 177 ; Ch. Blanc, École française.

ORSI, LELIO, called Lelio da Novellara, born at Reggio (?) in 1511, died at Novellara, May 3, 1587. Lombard school ; supposed disciple of Correggio, and by tradition of Giulio Romano ; was a great painter and architect. Executed frescos in S. Domenico, S. Bartolommeo, S. Giovanni, and the Carmine, Reggio, and in the fortress of Novellara. A Nativity by him is in the Palazzo Pitti, Florence, and other works in the Darmstadt, Munich, Modena, and Parma Galleries. In the Vienna Museum is an Allegory on Gentleness.—Lanzi, ii. 356 ; Ch. Blanc, École lombarde ; Burckhardt, 701 ; Lavice, 65, 253.

ORTLIEB, FRIEDRICH, born in Stuttgart in 1839. Genre painter, pupil of Stuttgart Art School, then in Berlin of Steffeck, and settled in Munich in 1869 ; paints mostly humorous scenes. Works : Undesired Visit ; Under Pious Protection ; Sunday-School ; Bad Quarters ; Critical News ; Return from Fair ; Soldiers are Coming ! At a Sick Friend's ; On Furlough ; Sunday Afternoon in Suabia.—Müller, 401.

ORTOLANO, L', born at Ferrara about 1467 (?), died there in 1525. Lombardo-Ferrarese school ; real name Giovanni Battista Benvenuti, but called Ortolano (Gardener) from his father's occupation. Studied at Ferrara and afterwards at Bologna under

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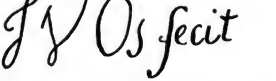
Bagnacavallo, but was obliged to leave on account of a homicide committed by him. Painted mostly in Ferrara; works highly esteemed, often confounded with those of Garofalo. Among them are: Nativity, Palazzo Doria, Rome; Organ Portals, S. Francesco, Ferrara; Deposition, Palazzo Borghese, Rome; Deposition, Naples Museum; Adoration of the Magi, Ferrara Gallery; Three Saints, National Gallery, London; Woman taken in Adultery, Hermitage, St. Petersburg.—Lanzi, iii. 201; Vasari, ed. Le Mon., vi. 324; Burckhardt, 694; Ch. Blanc, École ferraraise.

OS, GEORGIUS JACOBUS JOHANNES VAN, born at The Hague, Nov. 20, 1782, died in Paris, July 11, 1861. Landscape, flower, fruit, and still-life painter, son and pupil of Jan, and likewise took Huysum for his model; won prize in Amsterdam in 1809, settled there in 1810, went to Paris in 1812, and painted a great deal for the porcelain factory at Sèvres. Gold medals: Paris, The Hague (1841). Member of Amsterdam Academy. Works: Flower-Piece (1816), Dead Game (1818), Landscape near Hilversum, Museum, Amsterdam; Fontainebleau Forest, Bouquet and Bird's Nest, Dead Partridge and Fruit, Rich Flower-Piece, Museum Fodor, ib.; Flowers in Vase, Fruits and Flowers, Landscape in Gelderland, Rotterdam Museum; Flower Piece, Fruit-Piece, Czernin Gallery, Vienna.—Immerzeel, ii. 284; Kramm, iv. 1230; D. Kunstbl. (1850), 200.

OS, JAN VAN, born at Middelharnis, baptized Feb. 23, 1744, died at The Hague, Feb. 7, 1808. Fruit and flower painter, pupil of Aart Schouman, but took Jan van Huysum entirely for his model, and in his best works equalled him in colouring. He also painted good marines. Was director of the Academy of Belles Lettres at The Hague, and author of several books. Works: Fruit and Flowers, National Gallery, London; Flower-Piece, Fruit-Piece, Mr. Hope, ib.; Bouquet in Vase, Fruits, Lord Ward, ib.; Flowers and Fruit, Louvre; do. (1774), Amsterdam Museum; do. (2), Musée Rath, Geneva; do., Schleissheim Gallery; do., Hermitage, St. Petersburg; Marine, Städel Gallery, Frankfort; do. (2), Darmstadt Museum; Dead Game, Fruit-Piece, Gotha Museum; Flower-Piece, Augsburg Gallery.—Immerzeel, ii. 283; Kugler (Crowe), ii. 550; Kramm, iv. 1230.



OS, PIETER GERARDUS VAN, born at The Hague, Oct. 8, 1776, died there, March 18, 1839. Landscape and animal painter; son and pupil of Jan van Os, but took Paul Potter and Karel du Jardin for his models and imitated them successfully. In 1813–14, when captain of the volunteers, he painted war scenes. Member of several academies. Works: View on Banks of the Rhine (1806), Lion, Evening (1816), At Dusk, Afternoon (1820), Three Views during Blockade of Naarden in 1814, Amsterdam Museum; Landscape with Cattle, Rotterdam Museum; Entry of Cossacks into Utrecht (1824); Cattle-Pieces in many of the principal gal-

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leries.—Immerzeel, ii. 285; Kramm, iv. 1231; Nagler, Mon., iii. 139.

OSORIO. See *Meneses* Osorio.

OSSENBEEK (Ossenbeck), JAN (Joost), born in Rotterdam in 1627, died in Ratisbon in 1678. Dutch school; landscape painter; passed the greater part of his life in Italy; finished his studies at Rome; formed himself after Pieter van Laer, combining Italian style with Dutch finish. From Rome he went to Vienna, where he became court-painter, then to Frankfort, and finally to Ratisbon. Works: Jacob's Journey to Mesopotamia, Vienna Museum; Landscape with Figures (1664), Dresden Gallery; Pillage of Caravan, Landscape with Ruins, Christiania Gallery; Abraham with Sarah and Hagar in a Park, New York Museum. In the Amsterdam Museum is a Mercury taking Io back to her Father (1632), by W. Ossenbeeck, who may have been the father of Jan.—Ch. Blanc, École hollandaise; Kramm, iv. 1223; Nagler, Mon., iv. 25.

OSTADE, ADRIAAN VAN, born in Haarlem, baptized Dec. 10, 1610, died there, April 27, 1685. Dutch school; genre painter, pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family, which came from South Brabant, took the name of Ostade from a village, now called Ostedt, in the environs of Eindhoven, whence his father, a weaver, removed to Haarlem about 1605. Adriaan at a very early age became the favourite pupil of Frans Hals. He married twice and died a widower. The story of his flight to Amsterdam in 1662 and his death there has no foundation. He had many pupils, one of whom was the famous Jan Steen. Adriaan was not only an inimitable painter of rustic scenes, but also an excellent etcher. Works: A Smoker, New York Museum; Artist's Wife and Child, Head of a Boor, Interior, Allegory of Five Senses (5), Historical Society, New York; Alchymist (1661), National Gallery, London; Musical Party (1656), Interior (1668), six others, Buckingham Palace, ib.; Lawyer in his Study (1671), Countryman drinking a Toast (1677), four others, Bridgewater Gallery, ib.; Butcher's Shop, National Gallery, Edinburgh; Grotesque Concert, Rustics at Dinner, Madrid Museum; Artist's Family, Schoolmaster (1662), Fish Market, Cottage Interior (1642), Business-Man in his Office, Smoker, Tippler (1668), Tavern Interior (1641), Reading a Newspaper (1653), four others, Louvre, Paris; Tavern Interior (1666), Lute Player, Montpellier Museum; Smoker (1655), Antwerp Museum; Herring Eater, Flemish Trio, Museum, Brussels; Tavern Interior, Arenberg Gallery, ib.; Peasants at the Inn (1662); Exterior of Rustic Cottage (1673), Hague Museum; Artist's Studio, Village Reunion (1671), Quack Doctor (1648), Baker, Man blowing Horn, Intimate Conversation (1642), Peasants' Company (1661), Amsterdam Museum; Old Philosopher, Rotterdam Museum; Dutch Peasant Room, Suermondt Museum, Aix-la-Chapelle; do. (1639), Aschaffenburg Gallery; Old Woman sitting before House, Organ-Grinder (1640), Smoker (1667), Peasant Company, Physician in his Study (1665), Berlin Museum; Annunciation, Peasant with Tobacco-Box, Peasant Inn (by Oudenrogge?), Brunswick Museum; Fisherman's Hut (1636), Peasants at Inn, Notary Public, Smoker, Game of Tric-trac (1660), Carlsruhe Gallery; Rustic Scene before Tavern (1676), Two other Exteriors (16—, 1659), Cassel Gallery; Merry Trio, Moltke Collection, Copenhagen; Peasants' Frolic in a Barn (1675), Kirmess, Darmstadt Museum; Peasant opening Window (1643), Amalienstift, Dessau; Interior of Dutch Inn (1639), Artist's Studio (1663), Three Tavern Interiors (1663, 1679), Peasants before Tavern (1664), Dresden Gallery; Interior of a Shed (1656),

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Städel Gallery, Frankfort; Rustic Interiors (3), Clarinet Player, Gotha Museum; Half-figures of Peasants (2, 1640), Peasants with their Children before House Door, Kunsthalle, Hamburg; Old Woman reading Newspaper, do. with Pitcher, Old Man with Glass, Ferdinandeum, Innsbruck; Interior of Peasant's Room (1649), Merry Company at Inn (164–), Peasants' Brawl (1656), four others, Old Pinakothek, Munich; Peasants' Bout (1642), Dutch Hurdy-gurdy Player (1645), Landscape with Herd and Figures (1645), Violin Player Singing (1648), Touch, Sight (1651), Taste, Village Concert (1665), Peasant Family (1667), seven others, Hermitage, St. Petersburg; Interiors with Peasants (5), Man mending Pen, National Gallery, Pesth; Peasant's Bust, Schleissheim Gallery; Tavern Interior (1660), Figures of Peasants (5), Schwerin Gallery; Peasant having Tooth Extracted, Museum, Vienna; Peasants at Cards (1637), Two other Interiors with Peasants, Dentist, Liechtenstein Gallery, ib.; Tavern Interiors (2), Czernin Gallery, ib.; Peasants in Conversation, Schönborn Gallery, ib.; Man with Lantern at the Window, Uffizi, Florence.—L'Art (1880), iii. 241, 265; L'Artiste (1881), i. 247; Ch. Blanc, École hollandaise; Bode, Studien, 205; Dohme, 1ii.; Gaedertz, Ad. v. O. (Lübeck, 1869); Gower, Figure Painters, 21, 87; Graph. K., i. 37; Havard, A. & A. holl., iv. 83; Immerzeel, ii. 286; Kramm, iv. 1233; vii. 115; Kugler (Crowe), ii. 418; Kunst-Chronik, xix. 337; Riegel, Beiträge, ii. 319; Van der Willigen, 233; Zahn, iv. 53; vi. 189; Zeitschr. f. b. K., iv. 141; v. 20, 229, 305; vii. 234; xiv. 343; xviii. 103, 134.

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OSTADE, ISAAK VAN, born in Haarlem, baptized June 2, 1621, died there, buried Oct. 16, 1649. Dutch school; genre and landscape painter, brother and pupil of Adriaan. The pictures in which he attempted to imitate Adriaan are of little value, compared with his landscapes with figures in which his individuality found scope. Works: Old Fiddler, New York Museum; Dutch School, Tavern Interior, Historical Society, New York; Village Scene, Frost Scene, Frozen River, National Gallery, London; Travellers Halting (1643), Peasant Family and Fiddler (1646), Buckingham Palace, ib.; Horseman halting at Village Inn, Country People before Alehouse, Bridgewater Gallery, ib.; La Espulgadora, Madrid Museum; Travelling Party before Inn, A Halt, Frozen Canal (2), Louvre; Winter Scene (1645), Antwerp Museum; Halt before Inn, Woman winding Yarn, Brussels Museum; Peasant Inn, do. (1633), Amsterdam Museum; Tavern in the Downs, Rotterdam Museum; Dutch Interior, Suermondt Museum, Aix-la-Chapelle; Halt before Inn, Peasant with Slouched Hat, Berlin Museum; Environs of a Farm, Copenhagen Gallery; Pig-Slaying, Darmstadt Museum; Skaters, Drunken Peasants, Dresden Museum; Horseman and Pedestrian before Inn, Kunsthalle, Hamburg; Peasant Room (1641), Winter Landscape with Skaters, do. (1644? Oudenrogge?), Peasants' Frolic before Inn, Laden Donkey and Driver, Village Fair, Old Pinakothek, Munich; Frozen Lake in Holland (1645), Landscape with Halt of Travellers before Inn (1647), Winter Scene, Hermitage, St. Petersburg; Winter Landscape, Old Tippler, Venice

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Academy.—Ch. Blanc, École hollandaise; Bode, Studien, 207; Dohme, 1ii.; Gower, Figure Painters, 45, 103; Immerzeel, ii. 288; Kramm, iv. 1234; Van der Willigen, 233; Zeitschr. f. b. K., vii. 351.

OSTENDORFER, MARTIN, first half of 16th century. German school; court painter to Duke William IV. of Bavaria. Works: Portraits of Duke William IV. and his Wife Maria Jacobäa.—D. Kunstbl. (1850), 316; Nagler, x. 411.

OSTENDORFER, MICHAEL, born in Suabia about 1490, lived in Ratisbon, 1519–59. German school; history and landscape painter of little individuality. Formed himself after Altdorfer. Works: Altarpiece (1553), Portrait (1523), Ratisbon Museum; Representation from the Apocalypse, Old Pinakothek, Munich; Martyrdom of St. Bartholomew, do. of St. Andrew, Germanic Museum, Nuremberg; Christ on the Cross (1552), Portraits of Duke Albert V. of Bavaria (1543), and of Palatine Philip, Crucifixion, Schleissheim Gallery; Judith, Cologne Museum; Taking of Christ, Pietà, Execution of Brothers Ewald, Bathsheba, Altarpiece, formerly in Kränner-Müller Gallery, Ratisbon.—Keane, Early Masters, 173; Kugler (Crowe), i. 269; Nagler, x. 413; Niedermayer, 270; Schuegraf, Lebensgeschichtliche Nachrichten über den Maler M. O. (Ratisbon, 1849); Sighart, 587, 589; W. & W., ii. 417; Zeitschr. f. b. K., iv. 191, 193.

OSTER, MICHAEL, born in Strasburg in 1807. History painter, self-taught; his compositions distinguished for deep religious feeling and purity of form. Works: Madonna with Saints, Episcopal Seminary, Strasburg. Frescos: Archangel Michael and the Fallen Angels, Scenes from Passion of Christ, Souffelweyersheim, Alsace.

OSTERROHT, GUSTAV, born at Stensitz, West Prussia, in 1836. Landscape painter, pupil in Carlsruhe of J. W. Schirmer, visited the Baltic Coast, the Black Forest, Bavarian Alps, and Tyrol. Works: View in Baden Black Forest; Landscape from Inn Valley; Graveyard Chapel; Forest Stream, and others, mostly in the Art Union Galleries of Carlsruhe, Hanover, Cassel, and Munich.—Müller, 402.

OSTERWALD, GEORG, born at Rinteln, Weser Valley, Jan. 26, 1803, died at Cologne, July 1, 1884. Architecture, landscape, genre, and history painter, pupil in Munich (1822–25) of Gärtner, studied from nature in Switzerland and North Italy, then in Paris, 1830–32, lived for some years in Hanover, studied the Dresden Gallery in 1841, and settled in Cologne, where he became professor; visited Italy in 1854–59 and Scandinavia in 1864. Works: Bamberg Cathedral, Castle Ruin at Heidelberg (1834); Market Square at Lemgo (1837), Cassel Gallery; Faust in his Study (1836); City Hall of Cologne (1842); Jeremiah predicting Birth of Christ, Honour to Music! (1843); Henry the Lion (1844); Cologne Cathedral (1846); Siena Cathedral (1855), View of Rome, Cologne Museum.—Kunst-Chronik, xix. 643; Merlo, 309; Müller, 402.

OTINO, GIOVANNI BATTISTA D'. See *Cima* da Conegliano.

OTT, JOHANN NEPOMUK, born in Munich in 1804, died there in 1870. Landscape painter, pupil of Munich Academy and of Wilhelm von Kobell; visited Italy in 1833. Works: Convent on Shore by Moonlight; Convent of Taormina in Sicily; View in Upper Inn Valley; Alp near Gastein; View of Castilani and Gaeta (1835), New Pinakothek, Munich.—D. Kunstbl. (1850), 386; (1854), 435; (1857), 61.

OTTER HUNT, Sir Edwin *Landseer*, private gallery, England. The huntsman, having speared the otter, holds him on high while the dogs, twenty or more, howl frantically around him. Painted in 1844 for the Earl of Aberdeen; at his sale, 2,375 guineas; bought later by Baron Albert Grant for 10,000 guineas; at his sale (1877), £5,932 10s., to Agnew, London; E. J. Coleman sale (1881), £3,097. En-

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graved by C. G. Lewis.—Harper's Mag. (1885), lxxi. 812.

OTTESEN, OTTO DIDRIK, born at Broager, Sönderjylland, April 3, 1816. Flower and fruit painter, pupil of Copenhagen Academy of which he became a member in 1866; visited Holland, France, Switzerland, and Italy. Professor since 1874. Works: Fruits and Flowers (1842); Grapes on Silver Tray (1843); Roses and Strawberries (1844), Fruit-pieces (1851, 1852, 1855), Springtime in the Woods (1862), Rose-tree (1864), Vase with Flowers (1869), Gallery, Copenhagen; Still-Life (1844), Thorvaldsen Museum, ib.—Sig. Müller, 272; Weilbach, 525.

OTTO, HEINRICH, born in Vienna in 1832. Landscape painter, pupil of Vienna Academy under Steinfeld, then of Rahl; visited Tyrol and North Italy, and in 1863–64 Rome and Naples. Works: Tasso reading his Poem at Villa d'Este (1865); Battle-field of Aspern (1866); Grove of Diana; View on Isle of Capri; Triumph of Bacchus; Four Landscapes in fresco (1867), Kursalon, Vienna.—Wurzbach, xxi. 135.

OTTO, JOHANNES SAMUEL, born at Unruhstadt, Posen, Jan. 17, 1798, died in Berlin, Feb. 21, 1878. Portrait and landscape painter, pupil of Berlin Academy. Professor in 1844. Works: Portrait of Sculptor Kiss (1875), National Gallery, Berlin; King Frederic William IV. (several); Winter Landscapes. — Cotta's Kunstbl. (1844), 436; D. Kunstbl. (1850), 351; (1852), 206; (1853), 55; (1854), 258; Jordan (1885), ii. 164.

OTTO, KARL, born at Osterode, Hartz Mountains, in 1830. History painter, pupil of Munich Academy under Piloty; visited afterwards Holland, Belgium, and France. Works: Huss in Prison; Last Way of Mary Stuart; Hans Sachs; First Christians in Rome; At the Grave of the Fallen Soldier; Homage to Marie Antoinette at Versailles (1877), Darmstadt Museum; Procession of Bacchus; The Hermits; Belshazzar's Banquet, Maximilianeum, Munich; Death of Elector Max, Taking of General Horn, National Museum, ib.—Müller, 403.

OUDENROGGE, JOHANNES DIRCKSZ, born at Leyden, died at Haarlem in 1653. Dutch school; genre painter in the manner of the Ostades, to whom probably some of his works are attributed in public galleries; visited France in 1651. Works: Weaver's Workshop (1652), Amsterdam Museum; Tavern Interior (? attributed to A. van Ostade), Brunswick Museum; Winter Landscape with Skaters (attributed to Isaak van Ostade), Old Pinakothek, Munich.—Kramm, iv. 1237; Kunst-Chronik, xix. 337.

OUDRY, JEAN BAPTISTE, born in Paris, March 17, 1686, died at Beauvais, April 30, 1755. French school; history, portrait, flower, and animal painter, pupil of his father Jacques and of Michel Serre and Largillière. At first painted historical subjects, and portraits, then devoted himself to painting animals, especially dogs; became court painter to Louis XV., superintendent of the Beauvais factory, later of the Gobelins. Member of Academy, 1717; professor, 1743. Works: Mitte and Turlu (greyhounds of Louis XV., 1725), Mignonne and Sylvia (1728), Blanche, Wolf Hunt (1746), Dog guarding Game (1747), Cock Fight (1749), A Farm (1750), Dog and Bowl (1751), Musical Instruments and Sword (1734), Louvre; Hunting Piece, Marly; Gredinet, Petite-Fille and Charlotte, Lise, Landscape, Fontainebleau Gallery; Abun-

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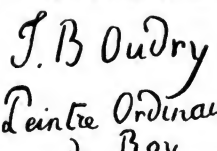
dance, Harvest, Vintage, Palais de Trianon; Louis XV. hunting Boars, Palais de Compiègne; Dog and Dead Game, Amiens Museum; Fox-Hunt, Arras Museum; Dog guarding Game, Farmer's portrait, Besançon Museum; Fish and Ducks, Dijon Museum; Pug-Dog, Lille Museum; Wolf and Lamb, Fox and Stork, Metz Museum; Game and Dog, Montpellier Museum; Rustic Scene, Wolf-Hunt, Poodle-Dog seizing Duck, Spaniel by a Cushion, Nantes Museum; Peacock and Poultry, Dog watching Dead Partridge, Orléans Museum; Deer pursued by Dogs, Rouen Museum; Stag-Hunt, Strasburg Museum; do. of Louis XV., and Artist's portrait, Toulouse Museum; Dog engaged with Crane, Musée Rath, Geneva; Liberation of Peter (1713), Table in Artist's Studio (2, one dated 1713), Kitchen Provisions (1716), Dead Game (1721), do. (1723), Fox after Grapes (1725), Fruit-Piece (1725), Vase with Flowers (1725), Wolf Entrapped (1732), Wild Boar, Wolf attacked by Eight Dogs, Stags Fighting, Deer Family Grazing (1734), Ox Head, Fight between Dog and Boar, and twenty-six others (dated 1739, 1740, 1741, 1742, 1745, 1748, 1750, 1752, 1754), Schwerin Gallery; Stag-Hunt (1751), and ten others, Stockholm Museum; Ducks, Dog guarding Dead Game,



New York Museum.—Bellier, ii. 183; Villot, Cat. Louvre; Ch. Blanc, École française; Dohme, iii.; Mémoires inédits, ii. 365.

OUDEWATER, GERARD DAVID VAN, born at Oudewater about the middle of 15th century, died at Bruges, Aug. 13, 1523. Flemish school; history painter, settled in Bruges probably before 1488; was dean of the guild in 1501. Works: St. John Preaching, Baptism of Christ, Bruges Academy.—Weale, Cat. Bruges Acad., 26.

OUGRUMOV, GRIGORY IVANOVICH, born in Moscow, April 30, 1764, died in St. Petersburg, March 7, 1823. History painter, pupil of Dmitry Lewitzky (died after 1804), and of the St. Petersburg Academy, of which he afterwards became professor, and rector. Works: Taking of Kazan in 1552, Election of Czar Michael Feodorovich Romanoff in 1613, Hermitage, St. Petersburg.

OULESS, WALTER WILLIAM, born at St. Helier's, Jersey, Sept. 21, 1848. Portrait painter; elected an A.R.A. in 1877, and R.A. in 1881. Among his sitters have been Lord Selborne, Charles Darwin, Admiral Sir Alexander Milne, The Bishop of London, Russell Gurney, M.P., Lieutenant-Colonel Lloyd Lindsay, and Lieutenant-General Sir Frederick Roberts.—Academy (1886), i. 352; L'Art (1879), i. 45.

OURI, ALPHONSE, born at Versailles in 1828. Decorative painter, pupil of Gosse and of Delacroix, under whose guidance he decorated part of the Hôtel de Ville; executed other works in the Tuileries, the Hôtel Fould, at Sandringham for the Prince of Wales, in the Palais Narischkin, St. Petersburg, and in the Khedive's palace at Cairo. L. of Honour, 1868. Other works: Homage to Béranger, Month of Mary (1859); Fruits and Accessories (1861); May Flowers (1867); Souvenir de Montaigne (1879); War, Music, The Sciences, The Arts (1881).

OUTIN, PIERRE, born at Moulins (Allier); contemporary. Genre painter, pupil of Lecointe and Cabanel. Studio in Paris. Medal, 3d class, 1883. Works: Death of

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a Gentleman (1868); A Halt (1879); Autumn Races (1880); The Sold Lamb (1882); Emigrant (1883); Souvenir (1884); Birthday (1885); Women of Morocco, H. L. Dousman, St. Louis.

OUVRIÉ, PIERRE JUSTIN, born in Paris, May 9, 1806, died at Rouen, Oct. 21, 1879. Landscape, history, portrait, and genre painter, pupil of Abel de Pujol and Chatillon. Medals: 2d class, 1831; 1st class, 1843; 3d class, 1855; L. of Honour, 1854. Works: Funeral of Shelley (1831); Grand Canal at Venice, Hospital of St. Bernard (1833); Square of Old Palace in Florence (1834); St. Lawrence of Nuremberg, Light-House of Aigues-Mortes (1835); St. Peter of Genoa (1836); Cathedral of Chartres (1837); Heidelberg (1841); Court of Château of Fontainebleau (1842), Luxembourg Museum; Castle of Pau (1844); Eaux Bonnes (1845); Windsor Castle, Somerset House (1850); Amsterdam (1853), August Belmont, New York; The Hague, Views on Rhine (1857); Rotterdam (1859); Mont Blanc, Antwerp, Road from Ancona to Bologna, Moselle near Bern Castel (1861); Salzburg, Walter Scott's Monument, Calton Hill and Canongate in Edinburgh (1863); Castle of Amet, Castle of Villepinte (1864); Castle of Pierrefonds (1865); Town and Castle of Heidelberg, Cathedral of Freiburg in Breisgau (1866); Castle of Montorgueil; French Army marching on Mascara (1841), do. on Marengo, Taking of Ratisbon, 1809, Versailles Museum.—Bellier, ii. 187; Gaz. des B. Arts (1860), vi. 265; do. (1861), x. 30, 109.

OUWATER, ALBERT VAN, flourished in Haarlem, 15th century. Dutch school; history and landscape painter, was one of the first Dutch painters in oil, probably a contemporary of the Van Eycks. Nothing is known of his life. Works attributed to him: The Last Judgment, Dantzic Museum; Descent from the Cross (1480?), Cologne Museum.—C. & C., Flemish Painters, 246; Dohme, ii.; Kramm, iv. 1238; Schnaase, viii. 215.

OVENS, JURIAEN, born in Amsterdam in 1623, died at Friedrichstadt, Schleswig, Dec. 7, 1678. Dutch school; history and portrait painter, pupil of Rembrandt about 1640. His pictures, mostly night pieces, are full of spirit, his portraits truthful and of masterly execution, though less warm in tone than Rembrandt's. In 1675 he was employed at the court of the Duke of Holstein. Works: Family of Ryklof van Goens (1650), Haarlem Museum; Conspiracy of Claudius Civilis, City Hall, Amsterdam; Regents'-Piece (1656), Male Portrait, Museum, ib.; Portraits, Huysittenhuis, ib.; Male and Female Portrait, Rotterdam Museum; Departure of Tobias, Nantes Museum; Male Portrait (1666), Musical Lovers, Copenhagen Gallery; Taking of Christ, Bamberg Gallery; Head of Christ, Brunswick Museum; Girl with Chicken, Girl with Grapes, Harrach Gallery, Vienna.—Fernow (Riegel), Carstens, 44; Kramm, iv. 1240; Riegel, Beiträge, ii. 279; Vosmaer, Rembrandt, 161; Weilbach, 527.

OVER THE HILLS AND FAR AWAY, Sir John Everett *Millais*, Bart., Kay Knowles, Esq., England; canvas, H. 4 ft. 3 in. × 6 ft. 2 in. Landscape-view of Strath Tay, as seen from near Birnam, in Perthshire, with Ben-y-Gloe in the middle distance, the range of vision extending nearly to Dunkeld. Royal Academy, 1876; Exposition universelle, Paris, 1878 (Dans les montagnes d'Écosse).

OVERBECK, (JOHANN) FRIEDRICH,

born at Lübeck, July 4, 1789, died in Rome, Nov. 12, 1869. History painter, pupil of Vienna Academy under Füger; but, at variance with its conventional routine, he was expelled in 1810, and, accompanied by Franz Pforr, Ludwig Vogel, and Hottinger, went

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to Rome, where, with Cornelius, Schadow, Veit, and Schnorr, he formed the brotherhood of Pre-Raphaelites, aspiring to the revival of German art on a religious basis, who, through their exclusiveness and sanctity won the epithet of Nazarites. In pursuance of these views, Overbeck shortly (1813) became a proselyte to the Roman Church and devoted himself exclusively to Christian art. All his paintings in oil as well as in fresco are distinguished for beauty of composition, simplicity of expression, grace, and deep religious feeling, but are lacking in force, vividness, and harmony of colour. United in closest friendship with Cornelius for more than half a century, he also entertained intimate relations with Niebuhr, Bunsen, and Friedrich Schlegel. He married in 1821, visited Germany in 1831–33, and again in 1855. Works: Adoration of the Magi (1811); Jesus in the House of Martha and Mary (1812); The Preaching of St. John; Raising of Lazarus (1822), Carlsruhe Gallery; Italia and Germania (1820), Portrait of Vittoria Caldoni (1821), Holy Family (1825), Feast of Pentecost, New Pinakothek, Munich; *Christ* blessing Little Children; Ave Maria; *Christ's* Entry into Jerusalem (1809–24); *Pietà* (1846), Marien Kirche, Lübeck; Holy Family (1825), Preaching of St. John (1831), Düsseldorf Academy; Death of St. Joseph (1836), Basle Museum; replica (1838); *Christ* in the Garden (about 1831–35), Hamburg Hospital; Marriage of the Virgin (1836), Raczynski Gallery, Berlin; *Triumph* of Religion in the Arts (1831–40), Städel Gallery, Frankfort; Incredulity of St. *Thomas* (1851), Mr. Hope, London; Assumption (1855), Cologne Cathedral; Christ escaping from the Jews (1857), Quirinal, Rome; replica (1864), Antwerp Museum; Portrait of himself, Uffizi, Florence. In fresco: Joseph sold by his Brethren, (Cartoon in Städel Gallery, Frankfort), The Seven Years of Famine (1818), Casa Bartholdi, Rome; Jerusalem Delivered (1817–27), Villa Massimo, ib.; Vision of St. Francis (1830), Santa Maria degli Angeli, near Assisi; Oil Study for do., Leipsic Museum.—Atkinson, Overbeck, London, 1882; Brockhaus, xii. 596; Dohme, K. u. K. des xix. Jahrh., ii.; Förster, Denkmale, ix. 15; do. Gesch., iv. 174; v. 540; Gaz. des B. Arts (1859), i. 321; (1860), vi. 86; (1864), xvii. 133; (1870), iii. 201; Hagen, Die deutsche Kunst in unserem Jahrh. (Berlin, 1857), i. 141; Jordan (1885), ii. 164; Organ f. christl. K. (1860), 179; Perrier, Études, 243; Reber, i. 250, 302, 315; Riegel, D. Kunststud., 418; do. Gesch. des Wiederauflebens, der d. K., 241, 247, 269, 287, 322, 324, 346; Zeitschr. f. b. K., vi. 217; xvii. 112.

OWEN, WILLIAM, born at Ludlow in 1769, died in London, Feb. 11, 1825. Genre and portrait painter, pupil of Charles Catton, and of the Royal Academy in 1791. He exhibited the Blind Beggar of Bethnal Green, Fortune-Teller, Schoolmistress, and other works of this class, but his real strength lay in portraiture, in which he was the rival of Lawrence, of Hoppner, and of Beechey; and he had many distinguished sitters. In 1804 he became an A.R.A., in 1806 R.A., and in 1810 was appointed portrait painter to the Prince of Wales, and in 1813 principal portrait painter to the Prince as Prince Regent. Some of his pictures were engraved. Works: Wilson Croker, Lord Loughborough, National Portrait Gallery; Ernst August, Duke of Cumberland, Hanover Gallery.—Redgrave; F. de Conches, 312; Ch. Blanc, École anglaise; Sandby, i. 328; Kunst-Chronik, xxi. 95.

PAAPE (Pape), ADRIAAN DE, 17th century. Dutch school; genre painter, probably pupil of Dou or Mieris; one of the best masters of his period, true and speaking in action, harmonious in colouring, and very careful in execution. Lived at Leyden. Works: Woman plucking a Hen, Hague Museum; Drawing Lesson, Berlin Museum; Peasant Company, Amalienstift, Dessau; Mother's Joy, Schwerin

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Gallery.—Kramm, v. 1242; Kugler (Crowe), ii. 542; Zeitschr. f. b. K., xiv. 390.

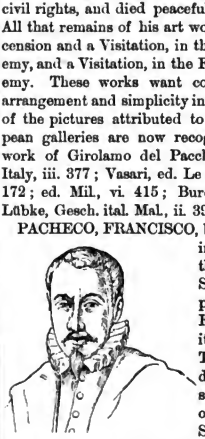
PABLILLOS DE VALLADOLID, *Velasquez*, Madrid Museum; canvas, H. 6 ft. 7 in. × 4 ft. A buffoon called Pablillos, dressed in black, standing with right hand extended, as if declaiming. Was supposed to be the portrait of an actor. Etched by B. Maura; H. Guérard.—Curtis, 32; Gaz. des B. Arts (1880), xxii. 182; Madrazo, 626.

PABST, CAMILLE ALFRED, born at Colmar; contemporary. Genre painter, pupil of Comte. Medal, 3d class, 1874. Works: Young Woman tuning Guitar (1865); Alsace in 16th Century (1866); At the Alchymist's (1868); Folly and Truth (1869); Duo (1870); Alsatian Interior (1871); Reading the Newspaper (1872); Letter from France (1873); Alsatians preparing to celebrate Return of French Troops to Cities East, Alsace at Present and in Future (1874); Married Woman of Alsace (1875), Schöngauer Museum, Colmar; Game of Ninepins (1876); The Noodles (1876), Strasburg Museum; Cradle, War-Album (1877); Druggist in Alsace, Corner of Artist's Studio (1878); Grandfather's Present, Studio Scraps (1879); Alsatians at Paris (1880); Husband's Ransom (1881); Envoy of Tonquin (1885).—Bellier, ii. 189.

PACCHIA, GIROLAMO DEL, born at Siena, Jan. 4, 1477, died after 1535. Sienese school; son of a Hungarian cannon founder, Giovanni, called Del Bombarde from his occupation, who died in 1478. Girolamo, who was educated by his mother as an artist, was in Rome in 1500, and in Siena in 1515. In 1533 he was implicated with Pacchiarotti in political troubles, and two years afterwards left the city. His earliest extant works, a Coronation of the Virgin, in S. Spirito, and a Madonna with Saints, in S. Cristoforo, Siena, are in the manner of Raphael, though treated with the originality of an independent talent. The colour in the last-named picture is powerful, brilliant, transparent, and softly fused. His Annunciation (1518), Siena Academy, is an inferior work, which shows the influence of Bazzi and Francia Bigio. In 1518 Pacchia competed with Bazzi and Beccafumi in painting frescos in S. Bernardino, and clearly outstripped the latter. He repeated his Annunciation on one wall, and designed a Nativity on another. Other works: Holy Family and a Madonna, Siena Academy; S. Bernardino da Siena, Madonna with Angels, Old Pinakothek, Munich; Holy Family, Hermitage, St. Petersburg; Madonna, National Gallery, London.—C. & C., Italy, iii. 380; Vasari, ed. Mil., vi. 428; ed. Le Mon., iv. 163; vi. 38; xi. 151, 184; Burckhardt, 559, 689; Lübke, Gesch. ital. Mal., ii. 395.

PACCHIAROTTI, GIACOMO DI BARTOLOMMEO, born at Siena in 1474, died at Viteccio about 1540. Sienese school; this artist figured largely in the civic convulsions of Siena in the 16th century, being now imprisoned for treason, and now outlawed, though he was finally restored to civil rights, and died peacefully in his bed. All that remains of his art work are an Ascension and a Visitation, in the Siena Academy, and a Visitation, in the Florence Academy. These works want compactness in arrangement and simplicity in action. Most of the pictures attributed to him in European galleries are now recognized as the work of Girolamo del Pacchia.—C. & C., Italy, iii. 377; Vasari, ed. Le Mon., xi. 151, 172; ed. Mil., vi. 415; Burckhardt, 689; Lübke, Gesch. ital. Mal., ii. 393.

PACHECO, FRANCISCO, born at Seville in 1571, died there in 1654. Spanish school; pupil of Luis Fernandez; visited in 1611 Toledo and Madrid, where he saw the works of the great Spanish and Italian painters, and on his return to Seville



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opened an academy, having among his pupils Velasquez, who married his daughter Juana, and Alonso Cano. In 1614 he painted for the convent of S. Isabel his principal work, the Last Judgment. From 1623 he spent two years in Madrid with Velasquez. Notwithstanding continual study, Pacheco never rose above mediocrity as a painter, and he is best known as the author of "Arte de la Pintura" (Seville, 1649). He succeeded best in portraits. Works: SS. Agnes, Catharine, John Evangelist, John Baptist, Madrid Museum.—Viardot, 131; Stirling, 462; Madrazo, 496.

PACHECO, Doña JUANA, wife of Velasquez, portrait, *Velasquez*, Dudley House, London; canvas, H. 4 ft. 6 in. × 3 ft. 3 in. About twenty years old, half-length, with right hand on back of a chair, a fan in left; wearing a robe with high neck and green sleeves, gold chain, pearl necklace, and earrings. Salamanca sale (1867), 98,000 francs. —Curtis, 102.

By *Velasquez*, Madrid Museum; canvas, H. 2 ft. × 1 ft. 8 in. About twenty-four years old, nearly half-length, seated, holding a portfolio; wears a yellow mantle and pearl necklace. First manner. Formerly in Collection of Queen Isabel Farnese. Etched by B. Maura; lithographed by H. Blanco. —Lübke, Hist. Art, ii. 386; Curtis, 102; Madrazo, 622.

PACHER, MICHAEL, born at Bruneck, Tyrol, flourished about 1465–83. German school; history painter, free from the exaggerations of his German contemporaries, and gifted with a rare feeling for beauty. Works: Altarpiece (1481), St. Wolfgang, Salzburg; do. (1465), Vienna Museum; do., at Pinzon, near Neumarkt, Tyrol.—D. Kunstbl. (1853), 131, 175; (1854), 427; (1855), 79; Förster, Denkmale, i. 17; viii. 15, 25; do., Gesch., ii. 261; Schnaase, viii. 481; W. & W., ii. 127.

PACUVIUS, painter and tragic poet, of Brundusium, born about 220, and died about 130 B.C. He lived many years in Rome, where he won fame by both his poetry and his paintings. Pliny says (xxxv. 7 [19]) that his picture in the Temple of Hercules, in the Cattle Market, was only second in celebrity to the famous work of *Fabius* Pictor.—Brunn, ii. 303.

PADOVANINO, IL, born in Padua in 1590, died in 1650. Venetian school; real name Alessandro Varotari; son of Dario Varotari (Darius Weihrotter, of Augsburg, who changed his

German name on removing to Padua), a reputable painter and architect, who died when his son was six years old. Alessandro studied the frescos of Titian at Padua, and in 1614 went to Venice to study his other works. He soon became one of his most successful imitators, and if his design had equalled his colouring, he would have been one of the greatest painters of the Venetian school, but he lacked robustness and virility, and is well characterized by Charles Blanc as a feminine Titian. The most important of his works is the Marriage of Cana, in the Venice Academy. In the same collection are the Wife of Darius, Deacon at Prayer, Virgin in a Glory of Angels, Rape of Proserpine, Judith, Orpheus and Eurydice, Vanity, and the Jewish Mother at the Siege of Jerusalem. Other examples are Venus and Cupid, Louvre; Orpheus, Madrid Museum; Triumph of Venus, Bergamo Gallery; Lucretia with the Dagger, Uffizi, Florence; Venus Attiring, Borghese, Rome; Holy Family, Naples Museum; Cornelia and her Children, Boy with a Bird, National Gallery, London; Judith with the Head of Holofernes, Cleopatra, Lucretia, Dresden Museum; Holy Family with Angels, Königsberg Museum; Eumenes promising Protection to Roxana, Hermitage, St. Petersburg; Judith, Holy Family, Christ and

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the Woman taken in Adultery, Museum, Vienna; The Magdalen, Liechtenstein Gallery, ib. There are also many of his pictures in the churches of Venice and of Padua. His daughter, Chiara, was a good portrait painter.—Charles Blanc, École vénitienne; Burckhardt, 751.

PAELINCK, JOSEPH, born at Oostacker, near Ghent, March 20, 1781, died in Brussels, June 19, 1839. History and portrait painter, pupil of Ghent Academy, and in Paris of David; after his return was for a short time professor at the Ghent Academy, then went to Rome, where he remained five years; became court-painter and member of the Institute of the Netherlands in 1815, and professor at the Brussels Academy on its erection. First prize of Ghent Academy in 1817, grand prize in 1820; Orders of Lion and of Leopold; Member of Antwerp and Brussels Academies. Works: Judgment of Paris (1804), Ghent Museum; Rome under Augustus, Quirinal; Finding of the Cross, St. Michael's, Ghent; Anthia (1820), Juno (1832), Portrait of Antonius Sanderus (1825), do. of Van Dyck (copy after Van Dyck in the Louvre), Museum, ib.; Adoration of the Shepherds, La Trappe, near Antwerp; Psyche's Toilet (1823), Amsterdam Museum; Abdication of Charles V. (1836).—Alvin, Éloge funèbre de J. P. (Brussels, 1839); Immerzeel, ii. 290; Raczynski, iii. 439.

PAGANI, GREGORI, born at Florence in 1558, died in 1605. Florentine school; history painter, son of Francesco Pagani (1531–61, an artist of great promise and successful imitator of Caravaggio and Michelangelo), pupil of Santo di Titi, but more influenced by Cigoli, his fellow-scholar, whose style he adopted, and thence was often praised as a second Cigoli. His most celebrated work, Finding of the Cross, in the church of the Carmelites, was destroyed with that edifice by fire in 1771; it has been engraved. Other works: Madonna with Saints (1595), Hermitage, St. Petersburg; Tobias restoring his Father's Sight (1604), Artist's portrait, Uffizi, Florence; Male portrait, Palazzo Pitti, ib.; frescos in S. Maria Novella, and S. Maria del Fiore, ib.—Lanzi (Roscoe), i. 214; Nagler, x. 459.

PAGE, WILLIAM, born at Albany, N. Y., Jan. 23, 1811, died at Tottenville, Staten Island, Oct. 1, 1885. Portrait and history painter, pupil of Herring, portrait painter in New York, for one year; later of Professor Morse, and of the National Academy, where he received a silver medal for drawings from the antique. Elected N.A. in 1836; lived in Rome and Florence in 1849–60; President of the National Academy in 1871–73. In 1874 he visited Germany to study the Kesselstadt death-mask of Shakespeare, and thus obtained material for several portraits which he painted after his return. Page held very peculiar theories of colour, derived from study of the old masters. Works: Holy Family, Boston Athenæum; Infancy of Henry IV.; Wife's Last Visit to her Condemned Husband; *Venus* (1859), W. Bullard, Boston; Infant Bacchus; Moses and Aaron on Mount Horeb; Mother and Child, Mrs. Joseph Harrison, Philadelphia; The Young Merchants, Pennsylvania Academy, ib.; Flight into Egypt; Head of Christ (1870); Ruth and Naomi, Historical Society, New York; Farragut at Battle of Mobile, Emperor of Russia; Antique Timbrel-Player (1871); *Shakespeare* (1874); do. from German Death Mask (1878); Cupid (1880). Portraits: Governor Marcy, City Hall, New York; John Quincy Adams, Faneuil Hall, Boston; Robert Minturn (1868); Governor

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Fenton (1870), City of New York; Robert Browning; Charlotte Cushman; General Grant (1880); Colonel Robert G. Shaw, Thomas Le Clear (1883); Hiram Powers (painted in Florence about 1848), Charles Sumner (left unfinished at the death of that statesman), exhibited at the National Academy, 1884; Mrs. Andrews Norton, Professor Norton, Cambridge.

PAGGI, GIOVANNI BATTISTA, born in Genoa in 1554, died there, March 16, 1627. Genoese school; of noble birth and excellent education; pupil of Luca Cambiaso; was a rising painter, when a homicide compelled his flight to Florence, where he resided twenty years and won reputation. In 1600 he was invited to return to Genoa, and executed there many works in churches and public buildings. Among his works in Genoa are: Adoration of the Shepherds, S. Pietro in Banchi; Annunciation, Duomo; St. Jerome, S. Francesco; Jesus and Saints, Modonetta; Conception, St. Francis, Cappuccini; Assumption of the Virgin, SS. Giacomo and Filippo. Other works in galleries: Repose in Egypt, Palazzo Pitti, Florence; do., National Gallery, Edinburgh; Moses striking the Rock, Schleissheim Gallery.—Lanzi, iii. 251; Ch. Blanc, École génoise; Burckhardt, 768; Lavice, 67, 84.

PAGLIANO, ELEUTERIO, born at Casal Monferrato in 1826. History and genre painter, pupil of Milan Academy; took part in campaigns of 1848–49, and afterwards had much success with battle scenes and historical genre pieces. Professor at Milan Academy; Member of Berlin Academy. Medals: Vienna; Paris, 3d class, 1867; 2d class, 1878; L. of Honour, 1878; Orders of Maurice and Lazarus, and of Leopold; Officer, Order of Italian Crown; Commander, Order of Medjidieh. Works: Skirmish near Cemetery of Magenta; Bayard's Recovery; Lute-Player; Girl Knitting; Aldobrani refusing to Dance with Maramoldi; Ambuscade; Optician; Examining the Legacy, J. J. Astor, New York; Napoleon disclosing to Josephine the Plan of Divorce, Ladies at Antiquary's; Origin of the Compagnia della Misericordia in Florence; Young Woman smelling a Rose, Fondazione Poldi-Pezzoli, Milan; St. Louis of Gonzaga in Prayer, Allegory on Commerce of Venice, Museo Civico, Turin. Fresco: Africa, Vittorio Emanuele Gallery, Milan.—L'Art (1878), iii. 221; Müller, 405; L'Illustrazione italiana (1879), No. 9; Meyer, Conv. Lex., xviii. 745.

PAGNEST, (AMABLE) LOUIS CLAUDE, born in Paris, June 9, 1790, died there, May 25, 1819. Portrait painter, pupil of David. His few portraits were painted with a mirror-like fidelity to detail and minute finish. Portrait of H. de Nanteuil-Lanorville (1817); do. of Général de Salle, Louvre.—Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, iii. 197; L'Art (1882), i. 178, 197, 218, 241; ii. 3.

PAINTING, INVENTION OF (Erfindung der Malerei), Eduard *Daege*, National Gallery, Berlin; canvas, H. 5 ft. 10 in. × 4 ft. 5 in.; signed, dated 1832. A nude Greek youth seated by a well, with a short sword lying across his knees, his left arm around a maiden, who, her right knee upon the seat, is tracing his profile upon the wall, while holding his chin with the other hand; on the ground a helmet and a clay vessel; in background, a grove.—Jordan (1885), i. 145.

PALAMEDESZ, ANTONIS (Anthoni), surnamed Stevaerts, born at Delft about 1601, died there in Dec., 1673, or in Jan., 1674. Dutch school; genre and portrait painter, son of Palamedes Stevaerts, also a painter; formed himself under influence of Mierevelt and Frans Hals; entered guild of Delft in 1621. His friendship with Van Deelen, for whose architectural pieces he painted figures, probably brought him in contact with Dirk Hals, whose style he imitated in his

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small pictures. Works: Portraits in Brussels (1650), Gotha (1648), and Schwerin (1635) Galleries; do., Rothan Gallery, Paris (1644); do., Mr. Hope (2), London; Game of Cards, Nantes Museum; Assemblage, Lille Museum; Musical do., Brussels Museum; An Officer, Hague Museum; Chamber Music (1636), Rotterdam Museum; do., Cologne Museum; A Concert, Brentano Gallery, Frankfort; Cavalier proposing Toast, Städel Gallery, ib.; Spanish Soldiers and Girls in Peasant's Cottage (1632), Officer bargaining with Peasant, Soldier making Love to Girl, Portrait, Hausmann Collection, Hanover; Portrait of Young Nobleman (1656), Suermondt Museum, Aix-la-Chapelle; Soldiers plundering Mansion, Aschaffenburg Gallery; Cavalry Skirmish, Bamberg Gallery; Dinner Party, two portraits, Berlin Museum; Guard-Room, Copenhagen Gallery; Assembly and Oyster Dealer, Concert of Five, Gotha Museum; Lansquenets in a Landscape, Kunsthalle, Hamburg; Cavalry Skirmish, Oldenburg Gallery; Girl's portrait (1635), Schwerin Gallery; Sculptor's Studio, Painter's Studio, Stettin Museum; Guard-Room (2, one dated 1648), Liechtenstein Gallery, Vienna; do., Gsell Gallery, ib.; Trumpeter (1654), Lazienki Gallery, Warsaw; Ladies and Gentlemen Singing, Hermitage, St. Petersburg; Music Party, Historical Society, New York. — Bode, Studien, 126; Burger, Musées, i. 276; Gaz. des B. Arts (1878), xvii. 360; Havard, ii. 1; Kugler (Crowe), ii. 414; De Stuers, 25; Zeitschr. f. b. K., xv. 287.

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PALAMEDESZ, PALAMEDES, surnamed Stevaerts, born in London in 1607, died at Delft, March 26, 1638. Dutch school; battle painter, brother of Antonis Palamedesz, perhaps his pupil, and developed under the influence of Esaias van de Velde; entered guild of Delft in 1627. Works: Portrait of Prince Frederik Hendrik, Amsterdam Museum; Charge of Cavalry (1630), Berlin Museum; do. (1638), Museum, Vienna; do., ib.; Battle Piece (1634), Cavalry Combat, Old Pinakothek, Munich; do. (1634), and Cavalier with Baton, Dresden Gallery.—Havard, ii. 1; Gaz. des B. Arts (1878), xvii. 360.

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PALERMO. See *Antonello* da Palermo.

PALIZZI, FILIPPO, born at Vasto in the Abruzzi; contemporary. Landscape and animal painter; went to Naples in 1840 and favourably influenced the Neapolitan artists. Works: Spring, Capodimonte Gallery, Naples; Calves at the Trough; Laden Donkey attacked by Goats; Girl nursing Sick Donkey; Ettore Fieramosca jumping into the Abyss; Neapolitan Corricolo.—L'Illustrazione italiana, 1876.

PALIZZI, GIUSEPPE, born at Lanciano in the Abruzzi in 1812. Landscape and animal painter, brother of Filippo; studied first at Cava, near Salerno; exhibited some pictures at the Naples Academy; in 1844 became pupil of Troyon in Paris, where he afterwards settled. Medal, Paris, 2d class, 1848; L. of Honour, 1859. Works: Stag-Hunt; Return from Fair (1850); Spring (1852); Goats in the Vineyard (1855); Fight of Rams; Obliging Donkey (1857); Calf-Trade in Tonque Valley; Temple Ruins at Pæstum, Milking the Cows (1861); Normandy (1863); Noah's Ark (1863), Capodimonte Gallery, Naples; Wood of Tall Trees, Herds

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of Oxen in Thunderstorm (1864); Little Thatched Cottage; Cavalry attack at Custozza; Wood Interior near Fontainebleau; Environs of Naples (1868); Goats of the Abruzzi, Montpellier Museum; Buffaloes near Pæstum (1873); Road of San Germano near Monte Cassino (1876); Three Donkey-Drivers in a Shower (1878); Pasture (1884); In the Mountains, Evening (1885); Boars in Fontainebleau Forest, Wood-Cutters, (1886); Landscape with Cattle, August Belmont, New York; Sheep leaving the Fold, D. W. Powers, Rochester; Roman Campagna, Fairman Rogers, Philadelphia. A third brother, Nicola, landscape painter, died in 1870; a fourth, Francesco Paolo, genre painter, lived a long time in Paris with Giuseppe, and died in Naples in 1871. —L'Art (1878), iii. 100; L'Illustrazione italiana (1876); Meyer, Conv. Lex., xvii. 664; Meyer, Gesch., 760; Müller, 405.

PALKO (Palcko), FRANZ ANTON, born at Breslau, died in Vienna in 1760. German school; history and portrait painter, son and pupil of Kaspar Palko (died at Presburg, Hungary, in 1745); settled and married in Brünn, Moravia, where he painted many portraits; later went to Dresden, and thence to Vienna. Works: SS. Francis Xavier and Ignatius, St. Salvator's, Vienna; St. Stephen, St. Stephen's, ib.; Portraits of Maria Theresa, Emperor Francis I., Stephen, Joseph II.—Hormayr, Archiv (1817), 371; Wurzbach, xxi. 224.

PALKO, FRANZ KARL, born at Breslau in 1724, died in Prague in 1767. German school; history painter, brother and pupil in Presburg of the preceding, then of the Vienna Academy; won the grand prize, and studied in Venice after the old masters; returned to Presburg, became court-painter in Dresden in 1752, and in Munich in 1764, whence he went to Prague. Works: Judith and Holofernes; Christ on Mount of Olives, St. Salvator's, Presburg; Redemption of Christian Prisoners from Turkish Slavery, Trinity Church, ib.; St. John, Hofkirche, Dresden; Ignatius of Loyola, Schleissheim Gallery; Holy Family, Vienna Museum.—Hormayr, Archiv (1817), 371; Wurzbach, xxi. 224.

PALLIÈRE, VINCENT LÉON, born at Bordeaux, July 19, 1787, died there, Dec. 29, 1820. History and genre painter, pupil of his father and of Vincent; won the grand prix in 1812, and spent five years in Rome. His pictures are remarkable for the grace and simplicity of the figures, good colour, and lightness of touch. Medal, 1st class, 1819. Works: Ulysses killing the Suitors (1812); Prometheus Bound; Flagellation of Christ, Trinità de' Monti, Rome; Nymph quitting her Bath (1819), Amiens Museum; Tobias restoring his Father's Sight (1819), Bordeaux Museum; St. Peter healing a Lame Man, St. Séverin, Paris; Shepherd Resting, Bordeaux Museum; Juno borrowing Venus's Belt (1819); Scourging of Christ, Trinità de' Monti, Rome.—Bellier, ii. 195; Biographie univ.

PALM, GUSTAF VILHELM, born at Christianstad, March 14, 1810. Landscape painter, pupil of Stockholm Academy; travelled in Sweden and Norway, Germany, Switzerland, and Italy; lived for eleven years in Rome, then visited France (1855) and England. Member of Stockholm and Venice Academies; Order of Vasa, 1867. Works: View in Sabine Mountains (1847); Roman Campagna (1847), H. Stouth, New York; Naples and Roman Landscape (1848); Sicilian Landscapes, Views of Naples and Venice (1849); Civita Castellana; Colosseum (1855); Ritterholm Church in Stockholm; Canal Grande (1860), Stockholm Museum.—Müller, 405.

PALMA, GIACOMO, called Palma Vecchio (the elder), born at Serinalta (?), near Bergamo, about 1480, died in Venice, Aug. 8, 1528. Venetian school; called Il Vecchio (the elder) to distinguish him from his nephew Giacomo. He learned the elements from Venetian masters, was an original rather than an imitator, and shared with Giorgione and Titian the honour of advancing Venetian art to its highest level. Though not

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a great master in the full meaning of the term, he nearly equalled his two great contemporaries. As a colourist he recalls Giovanni Bellini, and in other respects Cima and Carpaccio. Like Giorgione, he was fond of natural backgrounds and loved to paint smiling landscapes, but he approached that master more nearly in his portraits of women, which are remarkable for brilliancy of tint, softness of tone, and richness of costume. Among his many pictures are: Christ and Apostles, Venice Academy; Madonna, Palazzo Colonna, Rome; Madonna (3), Lochis Carrara, Bergamo; Virgin Enthroned, Church of Zerman; St. Peter Enthroned, Venice Academy; St. *Barbara*, S. M. Formosa, Venice; Glory of *Constantine* and Helena, Brera, Milan; Virgin Enthroned, S. Stefano, Vicenza; *Santa* Conversazione, Naples Museum; Entombment, Brussels Museum; Adoration of the Shepherds, Madrid Museum; do., National Gallery, Edinburgh; *Visitation*, *Santa* Conversazione, Vienna Museum; Madonna, Louvre; do., and two portraits, Berlin Museum; Venus at Toilet, Andromeda freed by Perseus, Cassel Gallery; Holy Family (3), Three *Graces*, Dresden Museum; Madonna with Saints, Portrait of the Artist, Old Pinakothek, Munich; Adoration of the Shepherds, Madonna with

Saints, Holy Family, Hermitage, St. Petersburg. Among his single figures and portraits are: *Venus*, Dresden Museum; Adam and Eve, Brunswick Gallery; *Judith*, Uffizi, Florence; La *Schiava*, Palazzo Barberini, Rome; Female Portraits (4), *Lucretia*, *Violante*, Vienna Museum; Venus, Dresden Museum.—C. & C., N. Italy, ii. 456; Vasari, ed. Mil., v. 243; ed. Le Mon., ix. 140; Burckhardt, 713, 722, 806; Seguier, 147; Ch. Blanc, École vénitienne; Dohme, 2iii.; Lermolieff, 14; Lübke, Gesch. ital. Mal., ii. 500; Zeitschr. f. b. K., iii. 214; xviii. 96.

PALMA, GIACOMO, called Palma Giovane (the younger), born in Venice in 1544, died there in 1628. Venetian school; son and pupil of Antonio Palma, a mediocre painter, and nephew of Palma Vecchio. Afterwards studied the works of Titian, and later, during an eight years' sojourn in Rome under the protection of the Duke of Urbino, the compositions of Michelangelo, Raphael, and Caravaggio. Although Tintoretto and Paolo Veronese were in high favour when Palma returned to Venice (1568), he nevertheless obtained important commissions through the friendship of the architect and sculptor Alessandro Vittoria, who had quarrelled with Tintoretto and Veronese. He was, says Lanzi, the last painter of the good, and the first of the bad, epoch in Venice. Vigorous but not always correct in design, having great facility, and distinguished for the freshness of his colouring, which, though less lustrous than that of Paolo Veronese, is often more pleasing than that of Tintoretto, he gives evidence of carelessness in his later pictures, and may be justly called one of the corrupters of taste in his age. There are several pictures by him in the Palazzo Ducale, Venice, the best of which are the Last Judgment, and the Saviour adored by Two Doges. Other works from his hand are: Tarquin and Lucretia, Venus and Cupid, and Per-

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seus and Andromeda, Cassel Gallery; Presentation of Mary, St. Sebastian, Crucifixion of St. Andrew, Dresden Museum; Marriage of St. Catherine, Triumph of David, Conversion of Saul, Madrid Museum; Pietà (3, one dated 1600), Nativity, Ecce Homo, Scourging of Christ, Old Pinakothek, Munich; Death of St. Sebastian, Schleissheim Gallery; Death of Abel, Daughter of Herodias, Pietà (3), The Dead Christ held by Angels, Immaculate Conception, St. John and the Angels of the Apocalypse, Truth and Justice, Vienna Museum; Madonna with Saints, Naples Museum.—Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., xiii. 45; Burckhardt, 751.

PALMAROLI, Don VICENTE, born in Madrid in 1835. Genre and portrait painter, pupil of Madrazo and of San Fernando Academy, and in 1857 continued his studies in Rome. His style resembles partly that of Fortuny and partly that of Meissonier. Member of S. Fernando Academy, director of Spanish Academy in Rome since 1872. Medals: Paris, 2d class, 1867; Madrid, 1871. Works: October Festival (1862); S. Ildefonso; Sermon in Sistine Chapel (1866); Trasteverines in the Colonnade of St. Peter's; Burial of the Victims of May 3, 1808 (1871), City Hall, Madrid; The Widow's Tears; Lucky Accident (1883); Confession, Jealous Clown (1884); The Rising Tide, William Astor, New York; Petit Lever—La Bouchée du Cardinal, M. Graham, ib.; New Volume, W. Rockefeller, ib.; Girl Reading, R. G. Dun, ib.; Listener, Connoisseur, T. R. Butler, ib.; Souvenir of Granada, Colonel Bennett, ib.; Girl Reading, H. V. Newcombe, ib.; Convalescent, E. B. Warren, Philadelphia; Garden Scene, Hurlbut Collection, Cleveland; Pompeiian Woman's Toilet, Pretty Model, Sketching on the Sea-side, H. Dousman, St. Louis; Reverie, Beautiful Marchioness, S. A. Coale, ib.; Hiding Abelard, Charles Parsons, ib.—La Ilustracion, 1873; (1883), i. 122; (1884), i. 267, 378; Zeitschr. f. b. K., xix. 317.

PALME, AUGUSTIN, born at Rochlitz, Bohemia, in 1809. History painter, pupil of Prague Academy, then of Schnorr in Munich, whither he returned after having studied in Rome. Works: Exposure of Moses (1839); Conversion of St. Norbert; Establishment of St. Norbert's Order in Austria; St. Colman; The Virgin crushing the Serpent's Head. Fresco: Legend of the 14 Saints, Vierzehnheiligen, Franconia; Sketch for this in Bamberg Gallery.—Cotta's Kunstbl. (1848), 140; D. Kunstbl. (1850), 55, 114; Förster, v. 104; Wurzbach, xxi. 245.

PALMER, SAMUEL, born in Walworth, Surrey, in 1805, died in 1881. Water-colour painter and engraver, pupil of antique school of British Museum, and studied in Italy. Works: Evening Bell; Dream on the Appennines (1864); St. Paul landing in Italy (1868); Coliseum; Old Castle at Twilight; Fall of Empire (1871); Waterfall in Shadow; Golden City (1873); Sunday Evening in Old England.—Academy (1881), i. 420; Athenæum (1881), 728, 757; Varley, Memoir (London, 1882); Hamerton.

PALMER, WALTER L., born in Albany, N. Y.; contemporary. Landscape and still-life painter, son of the sculptor, Erastus D. Palmer; studied in Paris. Exhibits at National Academy and the Society of American Artists. Studio in Albany. Works: Interior, Montigny-sur-Loing (1878); Sir Frederick Leighton's Hall, T. B. Clarke, New York; Dining-Room at Appledale (1879); June, an Interlude (1880); Off the Public Gardens in Venice, Dudley Olcott; Dining-Room Interior (1882), Morris K. Jesup, New York; End of an October Day (1883); Upper Hudson, Studio Interior (1884).

PALMERUCCI, GUIDO, born at Gubbio, near Perugia, in 1280, died about 1345.

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Roman school; name appears in the list of the Ghibellines of Gubbio in 1315; painted before 1337 in S. M. de' Laici, Gubbio, and in 1342 in the Palazzo del Comune. On one of the outer walls of the church are the remains of a life-size St. Anthony, and another fragment, which may be by Palmerucci. They have the flatness of a miniature, with little or no relief.—C. & C., Italy, ii. 185; Cibo, 14.

PALMEZZANO, MARCO (DI ANTONIO), born in Forli in 1456 (?), died after 1527. Umbrian school; pupil of Melozzo da Forli, and inheritor of his style; his works show the same accuracy in linear perspective, and but little feeling for colour. His best works in churches are in S. Girolamo and in the Carmine, Forli, and a Madonna and Saints (1500), in the orphan asylum of the Michelline Faenza. Of those in galleries, good examples are: Madonna Enthroned with Saints, Christ bearing the Cross, Berlin Museum; St. Sebastian, Carlsruhe Gallery; Madonna and Saints (1513), Old Pinakothek, Munich; Coronation of the Virgin, Madonna with Saints, Brera, Milan; Circumcision (1535), Bergamo Gallery; Crucifixion, Uffizi; Entombment, National Gallery, London; Madonna with Saints (1537); Museum of S. Giov. Laterano, Rome.—C. & C., ii. 566; Vasari, ed. Le Mon., iv. 201; xi. 92; Burckhardt, 560; Lübke, Gesch. ital. Mal., i. 401.

PALOMINO DE CASTRO Y VELASCO, ACISCLO ANTONIO, born at Bujalance in 1653, died in Madrid in 1725. Spanish school; pupil in Cordova of Valdés Leal and of Alfaro; went to Madrid in 1678, after he had received minor orders in the church, and became famous for works in the Alcázar and the Escorial, and at Salamanca and Granada. After the death of his wife he entered into full orders. Though a fair painter, Palomino is best known as the historian of the artists of Spain, a work in two folio volumes, entitled "El Museo Pictorico y Escala Optica" (Madrid, 1715–24). Works: Conception, St. John, St. Bernard, Madrid Museum.—Stirling, iii. 1120; Cean Bermudez; Ch. Blanc, École espagnole; Madrazo, 499.

PALTRONIERI, PIETRO, called Il Mirandolese dalle prospettive, born at Bologna in 1673, died there in 1741. Bolognese school. Architecture painter, pupil of F. Cassana, and of Marcantonio Chiarini (1652–1730), whose manner he adopted. Many of his pictures, in which the figures were frequently supplied by Ercole Graziani, may be seen in public buildings at Bologna, Rome, and Vienna; they usually represent arches, fountains, aqueducts, temples, and ruins, tinged with a certain reddish colour. In the Dresden Museum is a specimen with Ruins of Palaces.—Lanzi (Roscoe), iii. 176.

PAMPHILUS, painter, of Amphipolis in Macedonia, pupil of *Eupompus*, about 377 B.C. He became the head of the Sicyonic school, and did much more for it than even his master. His pupils, among whom were Apelles and Melanthius, paid him a talent for a course of study extending over twelve years. His scientific attainments enabled him to found a school based on the exact knowledge of proportion and perspective; and he did for painting what Polycletus did for sculpture. Among his pictures were the Battle of Philios, Victory of the Athenians, and Ulysses in his Ship.—Pliny, xxxv. 75, 76; Plut. Arat., 13; Quin., xii. 10, 6; Suid., v.; and Schol. Arist. Plut., 385; Brunn, ii. 132.

PAN, SCHOOL OF, Luca *Signorelli*, Palazzo Corsi, Florence; canvas, signed. Pan, sitting on a rocky throne; Olympus, standing beside him, playing, with two shepherds listening. The sounds are supposed to be wafted away by the reeds held united by a man lying on the ground, and a nymph (Echo?), standing; two other nymphs in background. Nearly same subject painted by Signorelli in Palazzo Petrucci, Siena. Probably the picture mentioned by Vasari as painted for Lorenzo de' Medici; found in Florence in 1865. Engraved in C. & C.—Vasari, ed. Mil., iii. 689; C. & C., Italy, iii. 5.

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PAN AND SYRINX, *Rubens*, Buckingham Palace; wood, H. 1 ft. 8 in. × 2 ft. 2 in. Pan pursuing the nymph Syrinx, who is seeking shelter among a cluster of reeds in a stream; background, a woody landscape. Collection of W. Porter (1810), 1,000 guineas.—Smith, ii. 220; Waagen, Treasures, ii. 2.

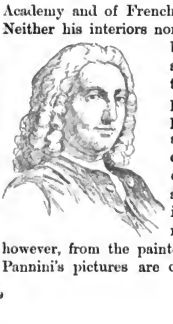
PANÆNUS, painter, brother or nephew of Phidias, about middle of 5th century B.C. Strabo says (viii., iii. 30) that he aided Phidias in ornamenting his statue of Zeus at Olympia with colour, and that many admirable pictures of his were shown around the temple. From Pausanias (v. 11) we learn that the following subjects were represented on three sides of the parapet about the base of the statue: Atlas with the Earth on his Shoulders; Theseus and Peirithoüs; Hellas and Salamis; Hercules overcoming the Nemean Lion; Ajax insulting Cassandra; Hippodameia; Prometheus Bound; Penthesilia Expiring; and two of the Hesperides with the Golden Apples. Pausanias (i. 15) also describes a large picture in the Pœcile at Athens, representing the Battle of Marathon, which Pliny says (xxxv. 34 [57]) was the work of Panænus, though ascribed by others to Micon.—Böttiger, Arch. d. Malerei, 243–251.

School of Pan, Luca Signorelli, Palazzo Corsi, Florence.

PANETTI, DOMENICO DI GASPARO, born in Ferrara about 1460, died in 1511–12. Lombard-Ferrarese school; first efforts dry and feeble; was the early master of Garofalo, but became his pupil when the latter returned from Rome (1591), bringing with him the style of Raphael. In Panetti's later works he resembles Costa in his Umbrian phase. Works: Madonna, Duomo, Ferrara; Dead Christ and the Marys, Berlin Museum; Annunciation and Visitation, Ferrara Gallery; Organ Shutters, S. Andrea, Ferrara; St. Andrew, Ferrara Gallery; Pietà, Berlin Museum.—C. & C., N. Italy, i. 552; Vasari, ed. Mil., vi. 458; Cittadella, Doc., etc., Art. Ferrarese, 46; Lübke, Gesch. ital. Mal., i. 485.

PANICALE. See *Masolino*.

PANNINI, GIOVANNI PAOLO, born at Piacenza about 1695, died in Rome, Oct. 21, 1768. Roman school; pupil in Rome of Benedetto Luti and of Andrea Lucatelli; painted many remains of ancient edifices in and around Rome. Member of Roman Academy and of French Institute (1732). Neither his interiors nor his exteriors can be depended on for accuracy, as he treated them simply as material for picturesque effect, sometimes even combining parts of different edifices and introducing imaginary accessories. Looked at, however, from the painter's point of view, Pannini's pictures are often strikingly ef-



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fective. Among his works are: Interior of St. Peter's, Piazza Navona at Rome, Antique Ruins (2), Louvre; Interior of St. Peter's, and four others, Turin Gallery; Ancient Ruins with Figures, National Gallery, London; Interior of St. Peter's, Interior of Basilica of St. Paul, National Gallery, Edinburgh; various ancient Roman buildings, Windsor Castle; Cardinal Polignac visiting Interior of St. Peter's, New York Museum; others in Museums of Berlin (1735), Brussels, Dresden (2), Gotha (2, one dated 1754), Madrid (6), and Naples (2); Galleries of Cassel, Frankfort (2), Hamburg, Schleissheim (4), Wiesbaden; Hermitage, St. Petersburg (2); Czernin (2), Harrach (2, 1751), and Liechtenstein (2) Galleries, Vienna; Uffizi, Florence; Historical Society, New York; Pennsylvania Academy, Philadelphia (2).—L'Art (1880), ii. 97, 121; Ch. Blanc, École ombrienne; Siret (1883), 127; Mémoires inédits, ii. 371.

P. PANINI
Roma
1735

PANTOJA DE LA CRUZ, JUAN, born in Madrid in 1551, died there after 1609. Spanish school; pupil of Sanchez Coello, and his equal as a portrait painter. He succeeded his master as court-painter to Philip II., and held the same rank at the court of Philip III. While his style resembles that of Coello, it is more remarkable for care and finish than for force and freedom; his drawing is good, and his colouring rich and pleasing. He painted both religious and historical compositions. Works: Portraits of Infanta Doña Maria, Queen Isabel de Valois (2), Queen Margaret of Austria, Emperor Charles V. (2), Infanta Doña Juana, Philip II., Birth of the Virgin, Nativity, Madrid Museum; Portraits of Archduke Albrecht of Austria (1600), and his Wife Infanta Isabella (1599), Old Pinakothek, Munich; Portrait of a Child, do. (1604), Vienna Museum.—Stirling, i. 266; Ch. Blanc, École espagnole; Viardot, 250; Madrazo; La Ilustracion (1882), ii. 283.

PAOLINO, FRA, born in Pistoja about 1490, died there in 1547. Florentine school; pupil of his father, Bernardino del Signoracchio, a feeble artist; took orders in S. Domenico of Prato, and became assistant to Fra Bartolommeo and Mariotto, to whom he was probably chiefly indebted for instruction, in their workshop at S. Marco. His most successful work is a Madonna with Saints (1510), Vienna Museum. By him are also a Nativity (1511), Palazzo Borghese, and a Madonna and Baptist, Palazzo Sciarra Colonna, Rome; a Madonna with Saints (1511), Palazzo Corsini, Florence; and a Crucifixion, fresco (1516), in S. Spirito, Siena.—C. & C., Italy, iii. 478; Lübke, Gesch. ital. Mal., ii. 170.

PAOLO AND FRANCESCA, Alexandre *Cabanel*, Luxembourg Museum, Paris; canvas, H. 5 ft. 10 in. × 8 ft. 4 in. The death of Paolo Malatesta and *Francesca* da Rimini. She is stretched upon the bench, where they have been reading the story of Lancelot and Guinevere, her head sustained upon his shoulder; in the background, her deformed husband Gianciotto or Lanciotto, with bloody sword, savagely contemplates his victims from behind the arras. Salon, 1870. Replica, in small, Mrs. A. E. Kidd, New York.—Larousse, xiii. 1218.

PAOLO AND FRANCESCA. See also *Francesca* da Rimini.

PAOLO FIAMMINGO. See *Franceschi*.

PAOLO VERONESE. See *Veronese*, Paolo.

PAPE, EDUARD, born in Berlin, Feb. 28, 1817. Landscape painter, pupil of Berlin Academy in 1834–39; studied first decorative painting under Gorst, painted in 1849–53 the frescos in the Roman hall of the New Museum, travelled in Bavaria, Switzerland, and North Italy. Member of, and professor at, Berlin Academy. Gold medals, Berlin. Works: Grindelwald Glacier; Lake Vierwaldstädt; Lake of Geneva; Rosenlaui Glacier; Woodland on Seelisberg; Mill in Jura Mountains; Chiem Lake; View of Intra on Lago Maggiore; Glacier

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of Handeck (1850), Falls of Schaffhausen (1866), National Gallery, Berlin; Swiss Landscape (1852), Ravené Gallery, ib.; Wood Interior, Provinzialmuseum, Hanover; Lake of Brienz, Montreux on Lake of Geneva, Lake of Luzerne, Wood Landscape, Stettin Museum; Riviera di Levante, Swiss Landscape (Jubilee Exhibition, Berlin, 1886).—Jordan (1885), ii. 166; Müller, 406; Rosenberg, Berl. Malersch., 345.

PAPELEU, VICTOR DE, born at Ghent, Feb. 10, 1810, died there in 1881. Landscape painter, pupil in Paris of Jules Dupré and of Achille Benouville, after having studied law and travelled all over Europe, and spent several years in the East and in Italy. Lived mostly in Paris, and in 1874 gave a special exhibition of his works at the Cercle de l'Union artistique. Works: Views in the Landes (1857, 1859, 1861, 1867); Downs of Pas-de-Calais (1859); Marina grande in Capri (1865); Naples and Bay of Salerno (1866); Sunrise on Coast of St. Raphael (1868); several other Views about St. Raphael (1869, 1870, 1872, 1878); Var Valley near Nice (1874); The Meuse at Dordrecht, Boulevard de la Madeleine (1875); Interior Port of Ghent (1876); Low Tide in September (1877); Entrance to Harbour of Ostend, Villiers-sur-Morin in Autumn (1879); Coast of Finistère (1880).—Bellier, ii. 198; Meyer, Conv. Lex., xx. 758.

PAPETY, DOMINIQUE (LOUIS FÉRÉAL). born at Marseilles, Aug. 12, 1815, died there, Sept. 19, 1849. Genre painter, pupil of Léon Cogniet and of the École des Beaux Arts, where he won the grand prix de Rome in 1836. Made many sketches in Italy and Greece, and gave promise of a brilliant future, which was cut short by an early death. Works: Saving of Moses (1838); Council of the Gods (1841, copy of Raphael's fresco); Dream of Happiness (1843); St. Hilarion (1844); William of Clermont defending Ptolemaïs (1845), Versailles Museum; Madonna Consolatrix (1846), Italian Types, Marseilles Museum; Solon dictating his Laws (1846); Serenade to the Madonna, Nantes Museum; Finding of Moses, Story of Telemachus (1847), Leipsic Museum; Monks discovering a Chapel on Mt. Athos (1847); Portrait of the Architect Vivenel.—Larousse; Bellier, ii. 198.

PAPPERITZ, GUSTAV FRIEDRICH, born in Dresden, Jan. 27, 1813, died there, Jan. 26, 1861. Landscape and genre painter, pupil of Dresden Academy under Clausen-Dahl, then studied in Munich, and visited Italy and Spain. Works: Valley of Elche in Spain (1857), Dresden Gallery; View near Laubegast on the Elbe, Leipsic Museum; Ruin of Petersberg near Halle; Sicilian Pilgrimage Scene; Anniversary Day of Sedan (1875).—D. Kunstbl. (1850), 55; Nagler, Mon., ii. 1037; Illustr. Zeitg. (1876), ii. 196.

PARADISE (Printemps, Spring), Nicolas *Poussin*, Louvre, Paris; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. In a rich landscape, near a mass of rocks and a cascade, Adam is seated on the turf, while Eve, upon one knee, takes him by the arm and points to the tree of knowledge. Above, at right, the Father Eternal upon clouds. One of a series of four painted in 1660–64 for Duc de Richelieu, whence passed to Louis XIV. Engraved by J. Audran.—Filhol, iv. Pl. 256; Landon.

By *Tintoretto*, Louvre; canvas, H. 4 ft. 8 in. × 11 ft. 10 in. Christ in glory crowns the Virgin; on each side, the apostles; below, in order, the evangelists, fathers, and doctors of the church, virgins, confessors, and martyrs. This picture is not a sketch for the famous Paradise of the Palazzo Ducale, Venice.—Villot, Cat. Louvre.

By *Tintoretto*, Palazzo Ducale, Venice; canvas, 30 ft. × 74 ft. The largest oil-painting in the world, containing more than 400 figures; on the only one of the four walls of the Sala del Maggiore Consiglio which is not pierced by windows. In the centre is Christ, leaning on the globe of the earth, crowned with a glory which lights all the picture, descending through circle beneath circle of cloud and of flying spirits.

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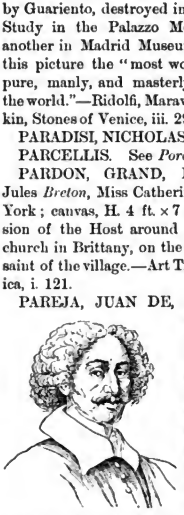
The Virgin kneels to Christ, and the three Archangels fly toward them. Michael is followed by the Thrones and Principalities, beneath which are SS. Ambrose, Jerome, Gregory, and Augustine. On the other side, Gabriel is surrounded by the Seraphim and the Cherubim, beneath whom are the Hebrew kings and prophets, and lower down SS. Agnes, Giustina of Padua, Catharine, and Barbara. Raphael, in front, has beneath him the Evangelists, on the left Noah, and on the right Adam and Eve; in the centre rises the angel of the sea, praying for the safety of Venice, with Mary Magdalen on the right, behind St. Monica, and beneath, Rachel, among the angels of her children. Begun in 1588, when Tintoretto was seventy years old; painted in place of the Paradise by Guariento, destroyed in the fire of 1577. Study in the Palazzo Mocenigo, Venice; another in Madrid Museum. Ruskin calls this picture the "most wonderful piece of pure, manly, and masterly oil-painting in the world."—Ridolfi, Maraviglie, ii. 241; Ruskin, Stones of Venice, iii. 294; Zanotto, 134.

PARADISI, NICHOLAS. See *Semitecolo.*

PARCELLIS. See *Porcellis.*

PARDON, GRAND, IN BRITTANY, Jules *Breton*, Miss Catherine L. Wolfe, New York; canvas, H. 4 ft. × 7 ft. The procession of the Host around the exterior of a church in Brittany, on the day of the patron saint of the village.—Art Treasures of America, i. 121.

PAREJA, JUAN DE, born at Seville, about 1606, died in Madrid in 1670. Spanish school. His parents were slaves, and he himself was slave to Velasquez, who employed him as his colour-grinder. Learned to paint secretly, was freed by his master at the intercession of Philip IV., and became his pupil, but continued in his service and in that of his daughter until his death. He succeeded best in portraits, but painted several large pictures, his style being a close imitation of his master's. Works: Calling of St. Matthew, Madrid Museum; Baptism of Christ, Presentation in Temple, Battle-Piece, Museo Nacional, Madrid; Capuchin Monk, Hermitage; Boy, Dulwich Gallery.—Cean Bermudez; Stirling, ii. 708; Viardot, 217; Ch. Blanc, École espagnole; Curtis, 326; Madrazo, 511.



PAREJA, JUAN DE, portrait, *Velasquez*, Earl of Carlisle, Castle Howard, England. Bust of a mulatto, in gray doublet and white collar. Painted during Velasquez's second journey to Italy; attracted so much attention when exhibited in the Pantheon, Rome, that Velasquez was made (1650) a member of the Academy of St. Luke. It is possible, however, that the portrait possessed by the Earl of Radnor may be the one in question.—Stirling, ii. 710; Waagen, Treasures, iii. 325; Lord Gower, Hist. Gal. England; Curtis, 75, 326; Waagen, iii. 325.

By *Velasquez*, Earl of Radnor, Longford Castle, Wilts, England; canvas, H. 2 ft. 6 in. × 2 ft. 1 in. Bust of a mulatto, in a dark-green doublet with white collar.—Stirling, ii. 642, 709; Waagen, Treasures, iv. 361; Cean Bermudez, iv. 51; Palomino, iii. 337; Curtis, 75, 326.

PARET Y ALCÁZAR, Don LUIS, born in Madrid in 1747, died there, Feb. 14, 1799. Pupil of Antonio Gonzalez Velasquez in Academy of S. Fernando, afterwards of Charles de la Traverse, then living in Madrid. Studied in Rome; on his return home elected a member of the Academy, and employed by Charles III. to paint views of the harbours of Spain. He painted also small figure-pieces, landscapes, and flowers; made designs for book illustrations, and executed many etchings. Works: Two Flower-Pieces, Royal Fête (1789), Oath of Prince of Asturias in St. Jerome's at Madrid (1789), Madrid Museum.—Stirling, iii. 1232; Ch. Blanc, École espagnole; Madrazo, 513.

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PARIS, CAMILLE ADRIEN, born in Paris; contemporary. Landscape painter, pupil of Ary Scheffer and of Picot. Medal, 3d class, 1874. Works: After Storm in the Campagna, Palatin Chapel at Palermo (1865); The Three Village Fates (1870); Bull of the Campagna (1874), Luxembourg Museum; Temple of Neptune at Latium (1876); Night in the Campagna (1878); Autumn in Fontainebleau Forest (1878), Bayonne Museum; Victorious Bull (1880); The Ford (1881); Morning in the Fields (1882); Pasture (1883); After the Fight (1884); Old Gate of Tibur in Rome (1886).—Bellier, ii. 202.

PARIS, JUDGMENT OF, William *Etty*, A. Fontaine, Narford Hall, Norfolk; canvas, H. 6 ft. × 9 ft. Figures full-length, nude. Paris, seated at left beside Mercury, hands the apple to Venus, who is attended by Cupid; at her right is Minerva; at her left, Juno with her peacocks; at right, three nymphs; at left, a satyr peeping from under a curtain hung between trees. Royal Academy, 1826; painted for Lord Darnley; purchased after his death by C. W. Wass, who sold it in 1843 to Mr. Fontaine. Engraved by C. W. Wass.—Art Journal (1847), 224.

By Henry Peters *Gray*, Corcoran Gallery, Washington; canvas, H. 4 ft. 2 in. × 3 ft. 4 in. Venus, partly nude, seen to knees, gazing languidly over her shoulder at Paris, who has the golden apple in his hand; at right, Cupid. Photogravure in Art Treasures of America.

By *Rubens*, Dresden Gallery; wood, H. 1 ft. 7 in. × 2 ft. The original of the larger picture in the National Gallery, London, and precisely like it with the exception that Paris has a hat on his head. It formed part of Rubens's estate and was purchased by Count H. von Bruhl, prime minister to the King of Poland, from whose collection it passed to the Dresden Gallery. Engraved by A. Lommelin; P. F. Tardieu; P. E. Moitte.—Réveil, viii. 526; Gal. roy. de Dresde, iii. 37.

Judgment of Paris, Rubens, Dresden Gallery.

By *Rubens*, National Gallery, London; wood, H. 4 ft. 9 in. × 6 ft. 3 in. Paris, seat-

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ed at foot of a tree at left, with a dog lying at his feet, is presenting the golden apple to Venus, who stands between Juno and Minerva, while Mercury looks on; the deities are distinguished by the peacock, Cupid, and the owl. Formerly in Orleans Gallery (1798); Collection of Lord Kinnaird (1813), 3,000 guineas; then in Collection of T. Penryce, whence purchased in 1844. Sketch in Dresden Gallery; repetition in Madrid Museum. Engraved by Lommelin; Couché; R. Woodman.—Waagen, Treasures, i. 349; Smith, ii. 83, 208.

Subject treated also by Giulio Romano, Ducal Palace, Mantua; Francesco Albani, Madrid Museum; Luca Giordano, Hermitage, St. Petersburg, and Berlin Museum; Giorgione, Lord Malmesbury; Laurent de la Hire, Dijon Museum; Pietro Liberi, Dresden Museum; Carlo Maratti, Hermitage, St. Petersburg; Raphael Mengs, Hermitage; Theodor Boeyermans, Hague Museum; Joseph Paelinck, Ghent Museum; Johann Rottenhamer, Munich Gallery; Andrea Schiavone, Turin Museum; Lo Scarsellino, Uffizi, Florence; Alessandro Turchi, Dresden Museum; Adriaan van der Werff, Dresden Museum; Philippe Parrot (Salon, 1874); Claudio Francesco Beaumont, Royal Palace, Turin.

PARISH BEADLE, Sir David *Wilkie*, National Gallery, London; wood, H. 1 ft. 11 in. × 2 ft. 11 in. The beadle is conveying to prison some Savoyards who have been exhibiting a bear, a monkey, and a dog; an assistant is unlocking the prison door, while another is keeping off the crowd of boys who are following. Painted in 1822 for Lord Colborne, who bequeathed it to the National Gallery in 1854. Engraved by A. Raimbach; G. Greatbach.—Cat. Nat. Gal.; Heaton, Works of Sir D. W.; Redgrave, Century, ii. 252; Mollett, 66.

PARKER, JOHN A., born in New York in 1827. Landscape painter, self-taught. Began to paint in 1859, elected an A.N.A. in 1864. Studio in Brooklyn. Works: Twilight in the Adirondacks (1876); Winter (1879); Winter Twilight (1880); Landscape in Adirondacks—Twilight (1882); Winter Evening (1884). Winter Evening (1884); The Gothics—Adirondacks (1885); Close of a November Day on Ausable Pond—Adirondacks (1886).

PARLAGHY, VILMA, born at Hajdy-Doug, Hungary, in 1864. Portrait and still-life painter, pupil of the National School of Design at Buda-Pesth, then in Munich of Lenbach. Gold medal of the Société scientifique européenne in 1883; went in 1885 to Turin to paint Kossuth, which favor had been craved in vain by many French, German, and English artists of note. Works: Male Portrait, still-life (1883); Portrait of herself (1884); Portraits of Kossuth (4, 1885).—Allgem. K. C., viii. 875; ix. 292, 330, 818, 983; Kunst-Chronik, xviii. 578.

PARMA, DUKE OF, portrait. See *Farnese*, Pier' Luigi.

PARMIGIANINO or PARMIGIANO, IL, born in Parma, Jan. 11, 1504, died at Casal Maggiore, Aug. 24, 1540. Lombard school; real name Francesco Mazzola; son of Filippo Mazzola, a painter of Parma, who died in 1505, leaving Francesco to the care of his brothers, Michele and Pierilario, painters of Parma, who brought him up. His early pictures show how carefully he had studied Correggio's works before going in 1522 to Rome, where study of its great masters profoundly affected his manner. He had won such reputation there before 1527, when the sack of the city interrupted his career, that the soul of Raphael was said to have passed into him. From Bologna, where he first took refuge after his escape from Rome, he went to Parma in 1531, and made a contract to execute frescos in S. M. della Steccata, to be completed in 1532; illness and other causes prevented his fin-

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ishing them, and he was thrown into prison by the authorities in 1537. Released on promise of completing the work, he fled to Casal Maggiore and soon died. His principal works are: *Madonna* with St. Margaret, Bologna Gallery; Painter's Portrait, and Holy Family, Uffizi, Florence; *Madonna* del Collo Lungo, Palazzo Pitti, Florence; St. Catharine and Infant Jesus, Palazzo Brignole sale, Genoa; Annunciation, Ambrosian Library, Milan; Portrait of Amerigo Vespucci, Lucretia, Madonna, Male Portrait, Female Portrait, Portrait of Columbus (?), Naples Museum; SS. Catharine and Angels, Madonna with Saints, Parma Gallery; Marriage of St. Catharine, Palazzo Barberini, Rome; S. Catharine, Palazzo Borghese, ib.; Cupid, St. Barbara, Holy Family, Two Portraits, Madrid Museum; *Holy* Family, *Madonna* and St. Margaret, Louvre; Vision of St. *Jerome*, National Gallery, London; Marriage of St. Catharine, Portrait of Francis I. of France, Cassel Gallery; *Madonna* della Rosa, two other Madonnas, Rape of Ganymede, Dresden Gallery; St. Catharine, Cupid carving Bow, Portrait of the Artist, Three Male Portraits, Vienna Museum. The four frescos of the Martyrdom of St. Agatha, St. George, St. Lucia, and St. Apollonia, and two Deacons, S. Giovanni, Parma, are perhaps Parmigianino's masterpieces.—Ch. Blanc, École lombarde; Vasari, ed. Mil., v. 217; Lanzi, ii. 402; Burckhardt, 701; Lavice, 10, 44; Affò, Vita (Parma, 1784).

Parnassus, Andrea Mantegna, Louvre, Paris.

PARNASSUS, Andrea *Mantegna*, Louvre, Paris; canvas, H. 5 ft. 3 in. × 6 ft. 3 in. Mars and Venus on a natural rock arch, with Cupid sending his darts into the cave of Vulcan; the Muses dance to the sound of Apollo's lyre, and Mercury leans on Pegasus to listen. Painted after 1492, probably in co-operation with Bonsignori, but composition due to Mantegna alone. History same as that of Wisdom victorious over the *Vices*.—C. & C.,

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N. Italy, i. 408; Villot, Cat. Louvre; Mündler, 137.

By *Raphael*, Camera della Segnatura, Vatican; fresco, arched top, H. 16 ft. × 21 ft. 4 in.; dated 1511. On the summit of the mountain, under the shade of laurels, Apollo sits playing a violin, with his eyes raised in poetic transport; around him are grouped the Muses; at left, Homer, between Dante and Virgil, is reciting from the Iliad, the youth behind them being supposed by some to be Raphael himself; below them, Alcæus, Anacreon, and Petrarch converse with Corinna of Thebes, while Sappho listens; at right, in foreground, Pindar, seated, talking with Horace, next to whom is Sannazzaro; behind them is Ariosto conversing with one of the Muses, and Ovid talking with Boccaccio, Antonio Tebaldes, and others. Engraved by Marc Antonio; Volpato; J. Matham; P. Fidanza.—Müntz, 340; Passavant, ii. 77; Springer, 168; Kugler (Eastlake), ii. 428; Perkins, 120.

Parnassus, Raphael, Camera della Segnatura, Vatican.

PARNASSUS, CHRISTIAN. See *Triumph* of Religion in Arts.

PARODI, DOMENICO, born in Genoa in 1668, died there in April, 1740. Genoese school; son of Giacomo Filippo Parodi, a sculptor (1630–1708); pupil in Venice of Sebastiano Bombelli, and in Rome of Carlo Maratti. Painted in many churches and palaces in Genoa; most noted work, the decoration of the great hall of the Palazzo Negrone, Genoa. He was also a sculptor and an architect. His brother, Gio. Battista (born 1674, died 1730), was a good painter in the Venetian manner; worked in Milan and in Bergamo. Gio. Battista's son, Pellegrino (1700–69), was a noted portrait painter in Lisbon.—Lanzi, iii. 279; Ch. Blanc, École génoise.

PARRHASIUS, Ionic school, one of the greatest of Greek painters, born in Ephesus, son and pupil of *Evenor*, about 400 B.C. Most of his life was spent at Athens, of which he was made a citizen. He attained to so high a degree of excellence and was held in such honour that he became arrogant, called himself the descendant of Apollo, and the prince of painters, and claimed

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that he had assigned to art precise limits which could never be transgressed. Quintilian says (xii. 10. 5) that Parrhasius was so exact in his drawing that he was called the legislator of painting, and that other painters followed, as a matter of obligation, his models of gods and heroes. Pliny adds (xxxv. 36) that he was the first to give expression to the features, elegance to the hair, and gracefulness to the mouth; and that it was universally admitted that he bore off the palm for contour, or the rounding off of his outlines. Parrhasius was a prolific artist and left many works. Among those mentioned by Pliny (l. c.), one of the most celebrated was an allegorical picture of the Athenian People. Another famous one was a Theseus, preserved in the Capitol at Rome. His Archigallus (high priest of Cybele), valued at 600,000 sesterces, was kept by the Emperor Tiberius in his own chamber. Other scarcely less celebrated pictures by him were an Armed Runner contending for the Prize, and the same taking off his armour; a Meleager, Hercules, and Perseus; an Achilles, Agamemnon, and Ulysses; and an Æneas, Castor, and Pollux. Plutarch (De And. Poet., 3) says that he painted also Ulysses feigning Madness. On being defeated at Samos by *Timanthes* in a painting competition, the subject being the Contest for the Arms of Achilles by Ajax and Ulysses, Parrhasius remarked that he felt quite disgraced at seeing Ajax defeated a second time by an unworthy opponent (Pliny, l. c.; Ath., xii. 543; Æl. V. H., ix. 11). He was more sucessful in a contest with *Zeuxis*. The story told by Seneca (Controv., v. 10) about Parrhasius's torturing a slave, purchased from among the captives taken at Olynthia (346 B.C.), that he might serve as a model for a picture of Prometheus, is chronologically impossible, as the painter was then dead.—Brunn, ii. 97.

PARROCEL, BARTHÉLEMY, born at Montbrison (Loire), about 1600, died at Brignolles (Var), in 1660. French school; painter of sacred history. Having abandoned the priesthood he went to Italy to study art. Before reaching Rome, where he lived several years, he is said to have visited Spain with a nobleman who took a fancy to him, and to have been taken prisoner by an Algerian corsair during the voyage to Italy. On his return to France he settled at Brignolles, where he died at an early age. His two sons, Joseph and Louis, were painters, as were their sons, Charles, Ignace, and Pierre, and Pierre's son, Joseph Ignace François. Barthélemy's only known work is a Descent from the Cross, in the Church of the Saviour at Brignolles. Louis also is known by a single picture, an Agony in the Garden, in the Church of St. Martin at Marseilles.—Bellier, ii. 206; Mémoires inédits, ii. 40.

PARROCEL, CHARLES, born in Paris, May 6, 1688, died there, May 24, 1752. French school; battle painter, son of Joseph Parrocel, and pupil of Charles de Lafosse and Bon Boullogne. After serving two campaigns in a cavalry regiment, he went to Italy to study painting. In 1721 he painted two pictures for Louis XIV., and in 1744–45 accompanied Louis XV. in his campaigns, to paint his victories. Died of apoplexy at the Gobelins, where he resided. Member of the Academy, 1721; councillor, 1735; professor, 1746. Works: Cavalry Fighting (1709); Cavalry Charging (1711); Battle of Cavalry and Infantry (1721); Entry of the Turkish Ambassador for an Audience, His Departure after the Audience, Entry of

Parrocel 1742

Louis XV. into Mons, 1747, Portraits (2) of Louis XV., Versailles Museum; King's Guards Halting (1737), Louvre; Attack of

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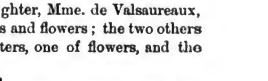
Cavalry, Amiens Museum.—Bellier, ii. 207; Jal, 941; Mémoires inédits, ii. 405; Lejeune, i. 345; Larousse; Villot, Cat. Louvre; Ch. Blanc, École française.

PARROCEL, JOSEPH, born at Brignolles, Oct. 3, 1646, died in Paris, March 1, 1704. French school; history painter, son of Barthélemy, pupil of his eldest brother, Louis (1634-1703), in Languedoc, and of Courtois in Rome, where he was much influenced by Borgognone. Spent eight years in Italy. Produced some spirited, though often sketchy, battle-pieces, and painted a few religious pictures. Member of Academy, 1676; councillor, 1703. Works: Battle-Pieces (2), Louvre; Louis XIV. repulsing a Sortie of the Maestricht Garrison (1676), Combat of Leuze, 1691, View of the Place Royale with Ambassador's Cortège, Versailles Museum; Conquests of Louis XIV., Invalides, Paris; St. John preaching in the Desert (1674), Notre Dame, Paris; Cavalry Combat, do. at Crossing of Bridge, Besançon Museum; Battle in Antiquity, Dijon Museum; Halt of Horsemen, Lyons Museum; Battle, Marseilles Museum; Monks healing the Sick, Nantes Museum; others in Museums of Caen, Niort, and Tours; Cavalry Skirmish, Uffizi, Florence.—Bellier, ii. 208; Jal, 941; Mémoires inédits, ii. 40; Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, i. 345.

PARROCEL, JOSEPH IGNACE FRANÇOIS, born at Avignon, Dec. 3, 1704, died in Paris, Dec. 15, 1781. French school; history and genre painter, son and pupil of Pierre. Member of Academy, and court-painter, 1753. Works: Baptism of St. John (1751), Saint-Sulpice, Paris; Triumph of the Cross (1755); Assumption (1757, 1771); Hagar and the Angel (1759); Adoration of the Magi (1761); Holy Trinity (1763); Reconciliation between Cephalus and Procris, Death of Procris (1765); Christ on Mount of Olives (1767); Siege of Tournay, 1745 (2), Combat of Melle, 1745, Siege of Oudenarde, 1745, do. of Charleroi, 1746, do. of Namur, 1746, Versailles Museum. His eldest daughter, Mme. de Valsaureaux, painted animals and flowers; the two others were also painters, one of flowers, and the



other of miniatures.—E. Parrocel, Monographie des Parrocel (Paris, 1861); Bellier, ii. 208; Jal, 941; Villot, Cat. Louvre; Lejeune, Guide, i. 345; iii. 312; Larousse.

PARROCEL, PIERRE, born in Avignon, March 10, 1670, died in Paris in 1739. French school; history painter and decorator, son of Louis, and pupil of his uncle, Joseph Parrocel, and of Carlo Maratti, at Rome. Subjects generally sacred. Member of Academy, 1730. Works: Coronation of the Virgin, Captivity of Israelites, Sixteen Episodes in Life of Tobias, Marseilles Museum; Resurrection, Angers Museum; Portrait of himself, Avignon Museum. His brother, Ignace Jacques (1667-1722), and the latter's son, Étienne, were artists, but neither of great merit.—Bellier, ii. 207, 209; Larousse; Lejeune, Guide, i. 345.

PARROT, PHILIPPE, born at Excideuil (Dordogne); contemporary. Portrait and genre painter. A skilful artist of fair talent. Medals: 1868, 1870; 2d class, 1872; 3d class, 1878. Works: An Elegy (1868); Sleep; Judgment of Paris (1874); Springtime (1880); An Asp (1883); The Fountain; Galatea; Before the Ball (1885).

PARSONS, CHARLES, born in England in 1821. Landscape painter, pupil of National Academy; has lived and painted many years in New York. Elected an A.N.A. in 1860; exhibits at the National Academy, though more frequently at the exhibitions of the Water Colour Society. Since 1862

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he has furnished illustrations for Harper's Magazine, and has had the direction of the Art Department of Harper's publishing-house. Works: Salem (1876); November (1877); Gravesend Bay (1878); Old Orchard—Long Island (1884).

PARTHENON, Sanford R. *Gifford*, Corcoran Gallery, Washington; canvas, H. 2 ft. 4 in. × 4 ft. 4 in. View looking south from the Acropolis over the head of the Saronic Gulf; at the left, the Parthenon; at the right, the Erechtheum. Painted in 1880.

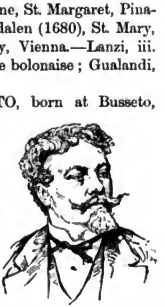
PARTON, ARTHUR, born at Hudson, N. Y., March 26, 1842. Landscape painter, pupil of W. T. Richards, of Philadelphia. Visited Paris and London in 1870, and sketched in Scotland the following summer. Elected an A.N.A. in 1873; N.A. in 1884. Studio in New York. Works: On the Road to Mount Marcy (1874), Charles Farwell, Chicago; Mountain Brook (1875), A. T. Stewart Collection, New York; Stirling Castle, Solitude (1876); November (Lord Moncke); Sycamores in Old Shokan (Amherst Collection); Delaware River, near Milford (1879); Buttonball Trees on the Housatonic (1880); Night-fall, Old Home in the Catskills (1881); Sycamores by the River-side (1882); River Marsh (1883); Morning Ride, Passing Shower, Pine Wood (1884); Winter Morning, June Day in the Catskills, In the Gloaming (1885); Midday, Veteran of the Woods (1886).

PARTON, ERNEST, born at Hudson, N. Y., in 1845. Landscape painter, pupil in New York of his brother, Arthur Parton; visited England in 1873, and has since lived in London; was in New York in 1884–86. Has made sketching tours in Italy and in Switzerland. Exhibits at Royal Academy and Grosvenor Gallery. Works: Morning Mist (1873); Papa's Luncheon (1875); Placid Stream (1876); Sunny September, High Hall Garden (1877); Silent Pool, Reflections, Au bord de l'eau (1878); Waning of the Year, Midday (1879); Silver and Gold (1882); Old River-side Tree, Falling Leaves and Fading Trees, Banks of the Llugwy (1883); Where Memory Dwells, Vale of Light (1884); Streatley-on-Thames (1885); Last of October (1886).

PASIAS, painter, Sicyonic school, pupil of *Erigonus*, about B.C. 220. He was brother of the sculptor Ægineta.—Pliny, xxxv. 40 [145].

PASINELLI, LORENZO, born in Bologna in 1629, died there in 1700. Bolognese school; pupil of Simone Cantarini and of Flaminio Torre; afterwards studied in Vienna works of Paolo Veronese, and imitated his style, though not servilely. After painting in Rome, where he studied the designs of Raphael, he returned to Bologna and taught at the same time with Cignani, though he never attained the reputation of that artist. Works: Miracle of St. Antonio, S. Petronius, Bologna; Apparition of Christ, and Entry into Jerusalem (1657), Church of Public Cemetery, ib.; Madonna and St. Joseph, Scalzi, ib.; Martyrdom of St. Catharine, St. Margaret, Pinacoteca, ib.; The Magdalen (1680), St. Mary, Liechtenstein Gallery, Vienna.—Lanzi, iii. 142; Ch. Blanc, École bolonaise; Gualandi, 9, 14, 110.

PASINI, ALBERTO, born at Busseto, near Parma; contemporary. Genre painter, pupil of Eugenio Ciceri, of E. Isabey, and Théodore Rousseau; paints chiefly subjects taken from Turkey, Arabia, and Persia, where he lived several years. His treatment is broad, the light effects in his pictures are often peculiar, and the aërial perspective especially fine. Honorary professor at Parma and Turin Academies. Medals: Paris, 3d class, 1859; 2d class, 1863, 1864; L. of Honour, 1868; Officer, 1878. Works: Shah of Persia travelling through his Country; Caravan in the Desert. Florence Acad-



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emy; Courier Asleep in the Deserts of Persia, Falcon Chase on Lake Urumiah, The Nile, Sunset, Museo Civico, Turin; Persian Street Scene at Night; Oriental Garden; Begging Dervish; Order of Arrest; Harem in the Country; Venice, Market Scene—Constantinople, T. A. Havemeyer, New York; Entrance to Mosque, Miss C. L. Wolfe, ib.; Mosque of St. Sophia, C. P. Huntington, ib.; Sultan's Escort, J. H. Stebbins, ib.; Arabs crossing the Desert, J. C. Runkle, ib.; Persians at a Ford, John Hoey, ib.; Palanquin and its Guard, Mrs. F. A. Scott, Philadelphia; Street in Constantinople, Fairman Rogers, ib.; Mussulman Pilgrims (1867), John G. Johnson, ib.; Persian Cavalcade, C. H. Wolff, ib.; Damascus (1880), W. T. Walters, Baltimore; Sultan visiting a Mosque—15th Century (1885).—L'Art (1878), iii. 244; Müller, 407.

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PASSAVANT, JOHANN DAVID, born at Frankfort, Sept. 18, 1787, died there, Aug. 12, 1861. History painter, pupil in Paris of David and Gros, after having fought as a volunteer in the war of independence, 1813–15. In Rome he joined in 1847 the romantic school of Cornelius, Overbeck, Veit, and Schnorr, and after his return became inspector of the Städel Institute at Frankfort. More noted as a writer on art. Works: St. Hubert and the Stag with the Cross (1822), Städel Gallery, Frankfort; Portrait of Emperor Henry II., Römer, ib.—Autobiog. (Frankfort, 1863); Nagler, x. 563; Riegel, Gesch. des Wiederauflebens der d. K. (Leipsic, 1882), 329, 339.

PASSERI, GIOVANNI BATTISTA, born in Rome about 1610, died there, April 2, 1679. Roman school; worked at Grotta Ferrata with Domenichino, and followed his style. Painted a Crucifixion in S. Giovanni della Malvà, Rome, and a St. Peter baptizing Two Saints in Prison, which was copied in mosaic for St. Peter's. His Portrait of Domenichino is in the Academy of St. Luke, of which he was prince in 1641. Passeri is best known by his "Vite de' Pittori, Scultori, ed Architetti, 1641–73," published in 1772. He became a priest in 1675. His nephew, Giuseppe Passeri (born 1654, died 1714), was a pupil of Maratti and a good colourist.—Ch. Blanc, École ombrienne.

PASSEROTTI, BARTOLOMMEO, born in Bologna about 1520, died there, June 3, 1592. Bolognese school; pupil of Jacopo da Vignola, whom he followed to Rome; afterward assistant to Taddeo Zucchero. Established an academy of painting in Bologna, where he was considered the equal of the Carracci. Excelled as a portrait painter, being esteemed by some as second to Titian only. Among his sitters were Pius V., Sixtus V., Gregory XIII., and Cardinals Alessandrino and Guastavillano. Wrote a work on anatomy, and was among the first to introduce nude figures in religious subjects. Was also a good engraver and designer with the pen. Works in Bologna: Presentation of the Virgin in the Temple, Portrait of Pope Sixtus V., Pinacoteca; Altarpiece, Oratory of the Notaries; Madonna with Saints, S. Petronio; Adoration of the Magi, Sacristy, Duomo; Annunciation, S. Martino Maggiore; Madonna with Saints, S. Giacomo Maggiore; St. Catharine, S. M. Maddalena; St. Ursula and Virgins, Mendicanti; Portrait of the Artist and his Family, Dresden Gallery. Bartolommeo left four sons, Tiburzio, Aurelio, Passerotto, and Ventura, all mediocre painters.—Malvasia, i. 187; Siret, 681; Burckhardt, 761; Lanzi, iii. 45; Ch. Blanc, École bolonaise; Vasari, ed. Le Mon., viii. 16.

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PASSIGNANO, DOMENICO DA, Cavaliere, born at Passignano about 1550, died in Florence, May 17, 1638. Florentine school; real name Domenico Cresti; pupil successively of Girolamo Macchietti, Battista Naldini, and of Federigo Zucchero, whom he aided in painting the cupola of S. M. del Fiore (the Duomo), Florence, and with whom he went in 1581 to Venice, where he profited by the advice of Paolo Veronese; returned to Florence in 1589, and was thrice called to Rome, —by Clement VIII., who made him a knight of the Order of Christ, by Paul V., and in 1625 to execute important works. Though neither correct in design nor select in his forms, he aided in the reform of the Florentine school by improving the taste for colour. He was a prolific and rapid painter, and many of his pictures have faded. He formed many pupils, among others, Alessandro Tiarini and Lodovico Carracci. Perhaps his most perfect work is a Glory in the Church of the Fathers of Vallombrosa at Passignano. Other works: Finding of the Cross, Louvre, Paris; Adoration of the Shepherds (1600), Darmstadt Museum; Banquet of Ahasuerus, Vienna Museum; Entombment, Palazzo Borghese, Rome; Assumption, S. Andrea della Valle, ib.; Dead Christ, Capella di Mondragone, Frascati; Christ bearing the Cross, Collegio S. Giovannino, Florence; Descent of the Holy Ghost, S. Maria Maggiore, ib.; Assumption, St. Andrew, St. Peter, Academy, ib.; Christ bearing the Cross, Madonna, Artist's Portrait, Uffizi, ib.; others in Palazzo Brignole, Genoa, and S. Martino, Lucca.—Ch. Blanc, École florentine; Burckhardt, 766; Lanzi, (Roscoe), i. 215.

PASSINI, LUDWIG, born in Vienna, July 9, 1832. Genre painter, son of the engraver, Johann Passini, pupil of Vienna Academy under Kupelwieser, Führich, and Ender; went in 1850 to Trieste, thence to Venice, allied himself to Karl Werner and accompanied him to Dalmatia and Rome, where he settled in 1855; after his marriage, in 1864, he lived for several years in Berlin, returned to Rome, and in 1873 settled in Venice. Ranks among the first masters in water-colour. Member of Vienna, Berlin, and Venice Academies. Medals: Berlin, 1866, 1871; Paris, 1870; Vienna, 1873; L. of Honour, 1878. Works: Young Priest Catechizing; Girls' School; Choir Masters at Church (1870), National Gallery, Berlin; Vespers at St. Paul's, Rome; Confessional; Ponte della Paglia; Melon-Seller at Chioggia; Girl with Doll; Madonna del Humilladero; Reader of Tasso among Fishermen at Chioggia (1874); Il Passeggio, Viaticum, Lisetta (1883).—Allgem. K. C., x. 232; Illustr. Zeitg. (1869), ii. 271; Kunst-Chronik, xviii. 510; xix. 510; xxi. 547; Kunst für Alle, i. 177; Müller, 408; Zeitschr. f. b. K., iv. 15; vi. 172; viii. (Mittheilungen, i. 57).

PASTORIS DI CASABROSSO, Conte FEDERIGO, born at Asti, Italy; contemporary. Genre painter. Works: Monks going to Prayer, University Library of Turin; Country Life in Piedmont; Rope Dancer; Bishop's Banquet; Harvest and Vintage.

PASTURE, ROGELET DE LA. See *Weyden*.

PATEL, PIERRE, born in Picardy (?) about 1605, died in Paris, Aug. 5, 1676. French school; son of a landscape painter of the same name, and pupil of Simon Vouet. His landscapes somewhat resemble those of Claude Lorrain. Was employed to decorate the apartments of Anne of Austria in the Louvre. Works: Exposure of Moses, Moses burying the Egyptian he Killed, Landscape with Animals, do. with Architecture, Louvre, Paris; Landscapes in Museums of Besançon, Marseilles (2), Montpellier, Nantes,

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(2), Orléans (2); Hermitage, St. Petersburg. By his son and pupil Pierre Antoine (born in 1648 or 1654, died in 1705), who was also employed in the Louvre, are: Four Landscapes representing January, April, August, September (1699), Louvre; Landscape with Mill, do. with River and Fortified Castle, Valenciennes Museum; Landscape with Ruins, do. with a Hermit, Basle Museum; September, December (1699), Schwerin Gallery. — Bellier, ii. 216; Jal, 942; Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, i. 153, 154.

P Patel fils

PATENIER. See *Patinir*.

PATER, JEAN BAPTISTE JOSEPH, born at Valenciennes, Dec. 29, 1695, died in Paris, July 25, 1736. French school; genre painter, son of a sculptor and pupil of Watteau, for whose pictures his own are sometimes taken, although the master was by far the greater painter. Their subjects are of the same character, and are treated in much the same style and taste. Though weak as a draughtsman, Pater was an excellent colourist. Overwork is said to have shortened his days. Member of Academy, Dec. 31, 1728. Works: Picnic (1728), Reunion of Comedians in a Park, The Toilet, Conversation in a Park, Bather at a Brook, Louvre, Paris; Women Bathing, Bal Champêtre, Angers Museum; Pleasure Party in a Garden, Group reposing in a Garden, Nantes Museum; Portrait of Artist's Sister, The Soirée, Valenciennes Museum; Women Bathing, National Gallery, Edinburgh; Guitar Player, Young Lady Eyeing a Man leaning against Pedestal, Cassel Gallery; Man and Woman dancing to Music of a Hurdy-gurdy, Men and Women dancing around a Tree, Dresden Museum; The Comical March, Metropolitan Museum, New York; Landscape with Figures, Historical Society, ib.—L'Artiste (1851), vi. 11, 21; Bellier, ii. 216; Ch. Blanc, École française, ii.; do., Les peintres des fêtes galantes (Paris, 1854); Dohme, iii.; Jal, 943; Gaz. des B. Arts (1860), iv. 13; do. (1863), xiv. 391.

Pater fe-
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PATIENCE, Cecchino del *Salviati*, Palazzo Pitti, Florence; canvas, H. 5 ft. 10 in. × 3 ft. 4 in. A female figure, full-length, standing, chained by one ankle to a rock, watching the drops of water which fall one by one from a vase upon her shackles, and which are sure eventually to liberate her.—Gal. du Pal. Pitti, i. Pl. 89.

PATINIR (Patenier), JOACHIM DE, born at Dinant about 1490, died in Antwerp about 1524. Flemish school; painter of scriptural subjects, in which the figures are subordinate to the landscape. Matriculated in St. Luke's guild at Antwerp in 1515; supposed to have previously studied under Gheerardt David at Bruges. Albrecht Dürer was present at Patinir's second marriage in 1521, and painted his portrait at Antwerp. Early pictures fantastic, hard, and bad in perspective; the later, more truthful and in better taste. He is considered the founder of the landscape school of the Low Countries. Works: Flight into Egypt, Antwerp Museum; Virgin of the Seven Sorrows, Brussels Museum; History of Tobias, Haarlem Museum; Flight into Egypt, Kunsthalle, Hamburg; Temptation of St. Anthony, Charon crossing the Styx, Flight into Egypt (3), St. Francis, Rocky Landscape with St. Jerome and the Lion, Madrid Museum; Crucifixion, St. Christopher carrying Infant Christ, St. John at Patmos, Nun (?), Flight into Egypt (?), National Gallery, London; Repose in Egypt, Conversion of St. Hubert, Berlin Museum; Rocky Landscape with St. Jerome before the Crucifix, Carlsruhe Gallery; Nativity, St. Bernard carried in Triumph by Emperor Conrad III., Triumph of Love, Triumph of Time, Christ bearing the Cross, Christ fallen under the Burden of the Cross, Three Portraits, Cologne

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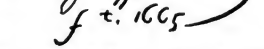
Museum; Madonna, Darmstadt Museum; Christ on the Cross, Old Pinakothek, Munich; Martyrdom of St. Sebastian, Germanic Museum, Nuremberg; Baptism of Christ, Repose in Egypt (2), Martyrdom of St. Catharine, St. Jerome, Battle of Pavia (?), Museum, Vienna; Christ on the Cross, St. Jerome, Liechtenstein Gallery, ib.; do., Wiesbaden Gallery. — Kramm, v. 1258; Kugler (Crowe), i. 122; Ch. Blanc, École flamande; Rooses (Reber), 115; Van den Branden, 112; Zeitschr. f. b. K., xxi. 93.

PATON, Sir JOSEPH NOEL, born in Dunfermline, Scotland, Dec 13, 1821. History painter, first instructed in art by his father, who had been a pupil of Andrew Wilson; employed in drawing designs for damask fabrics until twenty years old, when he went to London and became a pupil in Royal Academy schools. In 1845 his Spirit of Religion gained one of the three prizes at the Westminster Hall competition, and in 1847 his Christ bearing the Cross, and Reconciliation of Oberon and Titania (National Gallery, Edinburgh) won the prize of £300 at a similar competition. He became a member of the R.S.A. in 1850, and settled permanently in Edinburgh in 1857; in 1866 he was appointed Queen's limner for Scotland, and in 1867 was knighted. Works: Dead Lady (1854); Pursuit of Pleasure (1855); Home (1856); Hesperus, In Memoriam (1857); Sir Bertram's Dirge (1859); Silenus Singing, Entombment, Gethsemane (1860); Luther at Erfurt (1861); Death Barge of King Arthur (1865); Mors Janua Vitæ (1866); Fairy Raid (1867); Faith and Reason (1871); Oskold and the Ellé Maids (1873); Man of Sorrows (1875); Spirit of Twilight, Christ the Great Shepherd (1876); Man with the Muck Rake (1877); Lux in Tenebris (1879); Faith arming the Christian Warrior. Sir Noel made the cartoons for the glass of the great window of Dunfermline Abbey, restored by Andrew Carnegie, of New York, in 1884. He is also a learned archæologist, a sculptor, and a writer of both prose and poetry.—Art Journal (1881), 78; Meynell, 52.

PATROIS, ISIDORE, born at Noyers (Yonne) in 1815. Genre and history painter, pupil of Lenfant and Monvoisin. While his early pictures of Russian life are characteristic and vigorous, those of historical subjects painted at a later date are better in the details than in the ensemble. Medals: 3d class, 1861, 1863, 1864; L. of Honour, 1872. Works: Procession of the Holy Images in St. Petersburg (1861), Luxembourg Museum; Joan of Arc taken Prisoner (1864), Orléans Museum; Joan of Arc led to the Stake (1867), Rouen Museum; A Friend's Troubles, The Bond (1868); Russian Girls Reading, Russian Girls Talking; Russian Girls with Fruit (1874); New Wine; The Visit; Young Mother, Mrs. Maynard, Boston; In the Garden, Friendly Judge (1876); Visit, First Suspicion (1877); The Betrothed in Russia (1880); The Ball of Wool (1881), Two Children warming themselves, Fodor Museum, Amsterdam.—Bellier, ii. 218; Claretie, Peintres, (1874), 331; Müller, 408.

PAUDITZ (Paudiss), CHRISTOFFER, born in Lower Saxony about 1618, died at Freising, Bavaria, in 1666. German school; history, genre, and portrait painter in manner of Rembrandt, perhaps his pupil; court painter to the Bishop of Freising. Works: Lady and Gentleman at a Table in Consultation, Bust Portrait of Old Man (1654), Male Portrait (1689)., do., Dresden Gallery; St. Jerome (1664), Marauder (1665), Male Portrait (1660), Peasant resting and Boy, Portrait of Young



Man, Vienna Museum; Still-Life (1660), Hermitage, St. Petersburg; Wolf devouring

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Lamb (1666), Old Man with Tablet, Peasants Dancing, Male Portrait, Schleissheim Gallery; Lute Player, Old Pinakothek, Munich; Diogenes and Old Tippler, Augsburg Gallery; Christ and the Venders, Bearded Man, Landauer Brüderhaus, Nuremberg; St. Jerome, Freising Cathedral.—Förster, iii. 147; Kunst-Chronik, xviii. 275; xx. 542.

PAUL, ST., CONVERSION OF, Lodovico *Carracci*, Bologna Gallery; canvas, H. 8 ft. 4 in. × 5 ft. 2 in. Saul, falling from his horse, which is rearing, raises his hand in astonishment at the sight of Christ appearing in glory in the heavens; the soldiers around him are blinded by the light, from which they seek to escape. From S. Francesco, Bologna. Engraved by Trabalesi; Tomba.—Pinac. di Bologna, Pl. 17.

By *Michelangelo*, Cappella Paolina, Vatican, Rome; fresco on wall.

By *Murillo*, Madrid Museum; canvas, H. 3 ft. 11 in. × 5 ft. 6 in. Saul, lying prostrate, with right hand outstretched, looks up to Christ, seen in clouds on left, holding a cross; on left lies the white horse of the Saint; on right, several soldiers, one of whom tries to raise his master. Best manner.—Curtis, 262; Madrazo, 478.

By *Rubens*, Leigh Court, England; canvas, H. 8 ft. × 11 ft. 6 in. Saul has been thrown from his horse, which has fallen on its knee, and lies on the ground with his eyes closed, his features convulsed with terror at the supernatural appearance of Christ in the heavens; one of the attendants is aiding him; all the others are terror-stricken, and the horses of three of them are running away. One of Rubens's masterpieces. Purchased from Montesquieu Gallery by Delahante, who sold it in England; bought of Hastings Elwyn by Hart Davies for 4,000 guineas; sold in 1810 for 2,550 guineas; bought in at Leigh Court sale (1884), for 3,300 guineas. Engraved by Bolswaert. Same subject, varied (H. 3 ft. × 3 ft. 10 in.), Munich Gallery. —Waagen, Treasures, iii. 186; Smith, ii. 217.

PAUL, ST., ECSTASY OF, *Domenichino*, Louvre; copper, H. 1 ft. 8 in. × 1 ft. 3 in. St. Paul, his arms and eyes raised towards heaven, is borne up by three angels. Painted for Domenichino's friend and protector, Cardinal Agucchi, carried to France by M. Lybaut, secretary of Louis XIV., and given to Jesuits, who presented it to the king after having had a copy made by Lebrun. Engraved by G. Rousselet; Massard; Leblond; and others.—Landon, Musée, iii. Pl. 35; Musée royal, ii.

By Nicolas *Poussin*, Louvre; canvas, H. 4 ft. 10 in. × 3 ft. 11 in. St. Paul, with upraised hands, in the midst of clouds, borne up by three angels; below, on the steps of a building, a book and a sword, his attributes; in background, a vast plain with mountains. Painted in Rome in 1649. Collection of Louis XIV. Engraved by G. Chasteau; Dughet; Laugier (1841). Similar composition painted in 1648, in Orléans Gallery (1798), now in England.—Cat. Louvre; Filhol, vi. Pl. 409; Landon, Musée, ii. Pl. 72; Smith, viii. 82.

PAUL, ST., AT EPHESUS, Eustache *Lesueur*, Louvre, Paris; canvas, H. 11 ft. 2 in. × 10 ft. 9 in.; signed, dated 1649. Scene from Acts XIX. St. Paul, standing upon the steps of a portico, centre, is preaching to the people of Ephesus, who are gathered in the square. Some, who had practised curious arts, are bringing their books and burning them. In background, left, Temple of Diana. Engraved by E. Picart; P. Sobeyran; J. C. Ulmer; R. U. Massard.—Musée français; Filhol, ix. Pl. 746; Landon; Villot, Cat. Louvre.

PAUL III. AND HIS GRANDSONS, *Titian*, Naples Museum; canvas, figures full-length, life-size. The Pope, seated in an arm-chair, looks sharply round at Ottavio Farnese, who advances, bowing obsequiously, hat in hand, to the right; back of the Pope's chair, with one hand on the ball of it, stands Cardinal Alessandro Farnese, in his robes of office. Painted in 1545; unfinished.—C. & C., Titian, ii. 124.

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PAUL III., Pope, portrait, *Titian*, Naples Museum; canvas, figure to knees, life-size. An aged man, seated in a crimson chair. Painted in 1543 for Cardinal Santafiore; a replica of an older picture now lost. Copies and variations in Hermitage, St. Petersburg; Palazzo Pitti, Florence; Turin Museum; Palazzo Spada, Rome; Naples Museum; Vienna Museum; Alnwick Castle Collection, England; and Lord Northwick Collection, ib.—Vasari, ed. Mil., vii. 443; C. & C., Titian, ii. 85.

PAULESEN, ERIK, born at Bygom near Viborg, Oct. 14, 1749, died in Copenhagen, Feb. 20, 1790. History and portrait painter, pupil of Copenhagen Academy; won great gold medal in 1777, visited France and Italy in 1780–83, Norway in 1787. Member of Copenhagen Academy in 1784. In a fit of melancholia committed suicide by throwing himself out of a window. Works: Solomon's Judgment (1777); Allegory on Union of the Norse Kingdoms (1784); Priest Madsen bringing News from the Enemy; Anne Colbjörnsen at the Parsonage of Norderhoug; Murder of Knud in St. Albani's; Two Family Scenes (1784), Copenhagen Gallery; The Nymphs thanking Hercules for killing the Hydra, Schwerin Gallery.—Weilbach, 531.

PAULSEN, FRITZ, born at Schwerin, May 31, 1838. Genre and portrait painter, pupil of Düsseldorf Academy, and in Munich of Piloty; studied four years in Paris and in 1870 settled in Berlin. Professor. Works: Suabian Mother; Opportune Moment for Revenge (1867), Schwerin Gallery; Girls' Boarding School; Visit to Nursery (1872); Modern Don Quixote; Sleep Well!; Mother's Pride; Bunko-Steerers (1874); Jour fixé (1876); After Dinner; Lady's Portrait (1878); Portrait of Burgomaster Forckenbeck (1879); Report of the

F. Paulsen. 1867

Ball (Jubilee Exhibition, Berlin, 1886).—Leixner, Mod. K., i. 73; Rosenberg, Berl. Malersch., 319; D. Rundschau, ix. 476.

PAULYN, HORATIUS, second half of 17th century. Dutch school; genre painter, lived long at Amsterdam, and undertook an adventurous journey to the Holy Land. His works show the influence of Rembrandt. Works: Man counting Money, Uffizi, Florence; Mandoline Player, Count Belgiojoso, Milan; Abraham's Sacrifice (? attributed to Ferdinand Bol), Mentz Museum.—Bode Studien, 158; Immerzeel, ii. 296.

PAUSIAS, one of the best of Greek painters, of Sicyon, son and pupil of Bryes, and scholar of *Pamphilus*, about 360–330 B.C. He became most famous for his paintings in encaustic, which art he had learned from Pamphilus, and he was the first to use this method in the decoration of walls and ceilings. Art in his hands made great technical progress, especially in the modelling of objects through skilfully treated light and shadow. This was most conspicuous in his picture of a Sacrifice, preserved in the portico of Pompey at Rome. The victim, a black ox, was so admirably foreshortened that, though standing with his head to the spectator, his length seemed to be measurable; and the shadow of the animal falling on a group of people in a strong light caused both to appear to stand out from the picture. Another famous picture of his was the portrait of Glycera, a flower-girl, for a copy of which L. Lucullus paid two talents. Pliny says (xxxv. 40 [123]) that Pausias painted many small pictures, chiefly miniatures of children. Pausanias (ii. 27, 3) mentions two paintings by Pausias, in the Tholus at Epidaurus, the one representing Love, the other Drunkenness.

PAUSIAS AND GLYCERA, *Rubens*, Grosvenor House, London; canvas, H. 7 ft. ×6 ft. 2 in. Sitting on a bank; Pausias holding the portrait of his mistress Glycera; she holding a wreath of flowers; other flowers in a vase and basket. Erroneously called portraits of Rubens and his first wife.—Waagen, Treasures, ii. 164; Smith, ii. 219.

PAUSINGER, FRANZ VON, born in

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Salzburg in 1839. Animal and landscape painter, pupil of Vienna Academy, then in Carlsruhe of Schirmer, and in Zürich of Koller. Gold medal, 1873. Works: Foxes; Wounded Chamois; Rutting Time; Wood Interior, Vienna Museum; After the Fight; Stags Fighting; Deer in the Höllengebirge. His wife Rosalie paints pleasing genre pictures.—Müller, 409; Wurzbach, xxi. 380; Graph. K., i. 66; Kunst-Chronik. xix. 518; xx. 349; Meyer, Conv. Lex., xxi. 696; Illustr. Zeitg. (1882), i. 387.

PAUSON, painter, of Athens, probably near the beginning of the 4th century B.C. Aristotle says (Poet., 2, 2) that he delighted in painting what was defective or repulsive in men, from which we infer that he was a painter of caricatures.—Aristoph. Acharn., 854; Plut., 602.

PAUWELS, FERDINAND, born at Eckeren, near Antwerp, April 13, 1830. History painter, pupil of Antwerp Academy in 1842–50, under Dujardin, then of Wappers; won the grand prix de Rome in 1852; spent four years in Italy, where he painted several biblical subjects; visited Dresden, and on his return to Antwerp took up successfully subjects from local history. In 1862–72 he was professor at the Art School in Weimar; returned to Antwerp, and in 1876 became professor at the Dresden Academy. Gold medals, 1857, 1864, 1868; Order of Leopold, 1861. Works: Balduin and his Daughter Joanna (1851); Coriolanus persuaded by his Mother (1852); Deborah as Judge over Adultery; Rizpah watching over the Bodies of her Sons (1856); Miracle of St. Eugenia, Calling of St. Clara (1859); Jacob van Artevelde's Widow (1860), Brussels Museum; Salvation of Levyn Pyn (1862), Corcoran Gallery, Washington; Return of Exiles to Antwerp (1863), H. O. Mühlberg, Berlin; Louis XIV. receiving Delegation of Genoa (1864), Maximilianeum, Munich; Burghers of Ghent before Philip the Bold (1865); America abolishing Slavery, Persecution of Protestants in the Netherlands (1868), Königsberg Museum; Queen Philippine assisting the Poor at Ghent (1866); Visit of Count Philip of Alsace to Hospital of St. Mary at Ypres (1877), Dresden Museum; Admonition, Leipsic Museum; Frescos in Luther's House at the Wartburg; Joanna of Flanders liberating Prisoners at Ypres in 1214 (Jubilee Exhibition, Berlin, 1886).—Kaulen, 234; Riegel, D. Kunststud., 425; Zeitschr. f. b. K., ii. 186.

PAX VOBIS, *Raphael*, Count Tosi, Brescia; wood, H. about 1 ft. 4 in. The risen Christ, with red drapery round the body and on the right shoulder, and crown of thorns upon his head, raises one hand in benediction, and points with the other to wound in his side. Probably painted in 1505. In good preservation. Belonged formerly to the Mosca family at Pesaro. Engraved by L. Gruner.—Passavant, ii. 32.

PAYER, JULIUS VON, Ritter, born at Schoenau, near Teplitz, Bohemia, Sept. 1, 1842. History painter, pupil at the Städel Institute, Frankfort, of Hasselhorst, and at the Munich Academy of Alexander Wagner; having taken up painting after his return from the second Austrian north-pole expedition (1872–74), he achieved a marked success, even with his first work: *Starvation-Cove* (Bay of Death, 1883), representing the end of the Franklin expedition, the principal phases of which he intends to depict in a series of four paintings. In 1884 he went to Paris to continue his studies under Munkácsy. He is commissioned to paint, for the Museum of Natural History in Vienna, two views of Francis Joseph-Land in the polar region explored by him. Great gold medal, Munich, 1883; gold medal, Berlin, 1886.—Allgem. K. C., viii. 601; Brockhaus, xii. 767; Kunst-Chronik, xix. 110, 123, 157; xx.

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335; London Times, Jan. 29, 1884, 5; Reber-Pecht, iii. 293.

PEACE, Sir Edwin *Landseer*, National Gallery, London; canvas, H. 2 ft. 10 in. × 4 ft. 4 in. Coast scene, Dover harbour in distance; goats and sheep browsing on cliff, a lamb lying with its head in the muzzle of a dismounted gun; near them, three bare-headed children. Companion to *War*. Royal Academy, 1846. Engraved by T. L. Atkinson; Lumb Stocks; J. Cousen.—Art Journal (1854), 65.

Peace and War, Rubens, National Gallery, London.

PEACE AND WAR, David *Cox*, private gallery, England. Harvest-field, with troops marching towards the town of Lancaster. Painted in 1846; belonged in 1870 to David Price; Gillott sale (1872), 3,430 guineas.

By *Rubens*, National Gallery, London; canvas, H. 6 ft. 6 in. × 9 ft. 9 in. Peace, a beautiful woman, nude, giving her breast to a child, is surrounded by Abundance, Wealth, and Happiness; while Minerva, emblematical of Wisdom, repels Mars and the Harpies. Painted for Charles I. in 1630, when Rubens was residing at that monarch's court as envoy for Spain. It passed to the Doria Collection, Genoa, from which purchased by Mr. Irvine (1802) for £1,100; sold in same year for £3,000 to Marquis of Stafford, who presented it in 1827 to National Gallery. Engraved by J. Heath.—Waagen, Treasures, i. 349; Smith, ii. 161; Sainsbury, Orig. Papers, 147.

PEACHUM, POLLY, *Hogarth*, National Gallery, London; canvas, oval, H. 2 ft. 5 in. × 1 ft. 11 in. Portrait of Miss Fenton, the original Polly Peachum in Gay's "Beggar's Opera," afterwards Duchess of Bolton. Figure life-size, seen to waist, in pale-green silk bodice with pearl necklace, and a lace cap. Leigh Court sale (1884), 800 guineas.

PEALE, CHARLES WILSON, born in Chesterton, Md., April 16, 1741, died in Philadelphia, Feb. 22, 1827. Portrait painter, pupil of Copley in Boston, and in 1770–74 of Benjamin West in London. On returning to America he practised his art in Maryland and Philadelphia, painting many of the celebrated men of his time. He is

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said to have painted fourteen portraits of Washington; one of the most noted, ordered by Lafayette for the French King, was purchased by the Count de Menou during the French Revolution and presented to the National Institute, where it is still preserved. Among his other portraits are those of Generals Lincoln, Green, Rochambeau, Hamilton, Reed, Gates, DeKalb, Bishop White, Charles Carroll, John Hancock, Jefferson, Dr. McKean, Dr. Franklin, and Lord Stirling; Group of the Peale family (1773–1809), Alexander Hamilton, Washington, Historical Society, New York.

PEALE, REMBRANDT, born in Bucks County, Pa., Feb. 22, 1787, died in Philadelphia, Oct. 3, 1860. Portrait painter, pupil of Benjamin West; son of Charles Wilson Peale, for whose museum in Philadelphia he spent some time in Paris painting the portraits of European celebrities. His most noted picture is a portrait of Washington, purchased by the United States Senate in 1832 for $2,000. Exhibited four pictures at the Royal Academy, London, in 1833. Works: Court of Death (frequently engraved), S. A. Coale, St. Louis; Babes in the Wood, Mrs. M. O. Roberts, New York; Errina, H. C. Carey, Philadelphia; Song of the Shirt, G. W. Riggs, Washington; Wine and Cake, Italian Peasant, Claghorn Collection, Philadelphia. Portraits: Rammohun Roy, Gilbert C. Stuart, Thomas Jefferson, Dr. Priestley, Mrs. Madison, Stephen Decatur, Jacob Jones, William Bainbridge, Oliver H. Perry, William Tilghman, George W. Bethune, Historical Society, New York; Dr. Houghton, A. M. Cozzens Collection, ib.; Thomas Sully, Martha Washington, Mrs. Oliver, Mrs. Joseph Harrison, Philadelphia; Houdon the sculptor, Denon, Pennsylvania Academy, ib.; Equestrian Portrait of Washington, Independence Hall, ib.

PEARCE, CHARLES SPRAGUE, born in Boston, Mass., in 1851. Portrait and figure painter, pupil of Léon Bonnat, in Paris. Sketched in Algiers; has lived in Europe since 1866. Honourable mention, Paris, 1881; medal, 3d class, Paris, 1883; medals in Boston, 1878, 1881; Philadelphia, 1881. Studio in Paris. Works: L'Italienne (1876); Lamentation over the First Born in Egypt, Pet of the Harem (1878); Beatrice, Ophelia, Mannette, Guitar Player, Water Carrier (1883); The Prayer, Meditation, Philomena, Flower Girl (1884); Heartache (1885); Shepherdess of Picardy (1886).

PEASANT BOY, *Murillo*, Hermitage, St. Petersburg; canvas, H. 2 ft. 5 in. × 2 ft. A boy, standing before a wall, holding a basket in right hand, looks towards a dog whose head is seen below on right. Duc de Choiseul sale (1772), with its companion, *Peasant* Girl (Hermitage), to Prince Galitzin, 4,600 livres. Engraved by C. Weisbrod; lithographed by V. Dollet.—Curtis, 276; Ch. Blanc, École espagnole; Gaz. des B. Arts (1875), xi. 35; Scott, Murillo; Hermitage Cat., 132.

By *Murillo*, Earl of Lonsdale, Lowther Castle, Westmoreland; canvas, H. 4 ft. 6 in. × 3 ft. 3 in. Boy herding cattle and ridding himself of vermin.—Stirling, iii. 1441; Waagen, Treasures, iii. 265; Curtis, 278.

By *Murillo*, Louvre; canvas, H. 4 ft. 6 in. × 3 ft. 9 in. A ragged boy, seated on floor of a room near a window, ridding himself of vermin; at left, a pannier and a jar. Probably painted about 1650. Gaignat sale (1788), 1,544 livres; Sainte-Foy sale (1782), bought in at 3,000 livres; afterward sold to Louis XVI. for 2,400 francs. Old copy with variations, Museo del Prado. Engraved by Boutrois, Masson, Jazet; etched by Châtaignier, Boutrois, L'Hotellier; lithographed by G. Engelmann, Langlumé, Marigny, I. Baker.—Curtis, 276; Ch. Blanc, École espagnole.

By *Murillo*, National Gallery, London; canvas, H. 1 ft. 9 in. × 1 ft. 3 in. A ragged boy, with one shoulder bare, leaning his el-

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bows on the sill of a window, laughing as he looks out. Marquis of Lansdowne sale (1806), £115 10*s.*; presented to National Gallery in 1826 by M. Zachary. Engraved by J. Rogers, W. Humphreys, W. H. Watt, W. Ward.—Curtis, 276; Jones, Nat. Gal., Pl. 75; Cunningham, Cabinet Gal., ii. 33.

PEASANT GIRL, *Murillo*, Hermitage, St. Petersburg; canvas, H. 2 ft. 9 in. × 2 ft. Half-length, standing, holding to her face with right hand the end of a scarf which covers her head; in left hand, a basket of fruit; on right, a wall. Companion to *Peasant* Boy (Hermitage), which see. Engraved by C. Weisbrod; lithographed by V. Dollet. —Curtis, 282; Armengaud, La Russie; Art Journal, Oct., 186; Gaz. des B. Arts (1875), xi. 43; Scott, Murillo.

PÉCHEUX, LAURENT, born at Lyons in 1721, died in Turin in 1821. History painter, pupil of Mengs at Rome, where and in other Italian cities he spent the greater part of his life. He finally became painter to the King of Sardinia and director of the school of painting at Turin. Member of the Turin Academy. Works: Frescos in the Casino of the Villa Borghese. —Cotta's Kunstblatt (1821), 360.

PECHMANN, HEINRICH VON, Baron, born at Würzburg, March 10, 1826. Portrait, genre, and history painter, pupil of Munich Academy and of Philipp Foltz; served as officer in the army in 1848–53; visited France in 1858 and Italy in 1863–64. Works: Four fresco paintings, National Museum, Madrid; six do. at Staffelsee, Bavaria; Altarpiece, Kupferberg, ib.; Return from Baptism; Jacob and Rachel at the Well; Peasant Women near Florence; many portraits.

PECHT, AUGUST FRIEDRICH, born at Constance, Oct. 2, 1814. History, genre, and portrait painter, and illustrator, pupil of Munich Academy, then in Paris of Delaroche; lived alternately in Munich, Leipsic, and Dresden, painting chiefly portraits; visited England in 1848, Italy in 1851–54, and settled in Munich. Distinguished as a writer on art. Court painter to Grand Duke of Baden. Medal: Vienna. Works: Hostess' Daughter; Goethe reading his Faust Fragment at Court of Carlsruhe, Carlsruhe Museum; Schiller's Reception after Performance of "Robbers" at Mannheim; Conquest of Venice in 1849; Henry VIII. and Anna Boleyn at Cardinal Wolsey's, Schwerin Gallery; Goethe's Introduction at Court of Weimar; Characters from Schiller's Works, with A. von Ramberg); Lessing, Goethe, and Shakespeare Galleries. In fresco: Statesmen and Generals (1866–70), National Museum, Munich; Scenes from Local History, Town Hall, Constance.—Müller, 410; Dr. Vinc. Müller, München, 164; Prutz, D. Mus. (1859), 517; Land und Meer (1874), ii. 926.

PECORI, DOMENICO, born at Arezzo about 1450. Florentine school; pupil of Bartolommeo della Gatta, through whose medium Signorelli and Perugino are reflected in his style. His Adoration of the Virgin is in the Sacristy of the Pieve, and his Virgin of Mercy in S. M. della Pieve, Areggio.—C. & C., Italy, iii. 43; Vasari, v. 51, 198.

PEDIUS, QUINTUS, Roman painter, latter part of 1st century B.C. He was grandson of the Consul Q. Pedius, nephew of Julius Cæsar, and was brought up a painter because he had been born dumb. He died in youth, after making great progress in art.—Pliny, xxxv. 7 [21].

PEDRINI, GIOVANNI, called sometimes Giampetrino, flourished in Milan about 1520 –50. Milanese school; history painter, supposed pupil of Leonardo da Vinci, but probably only an imitator. Works: Magdalen, Brera, Milan; Madonna, S. Sepolcro, ib.; do. (1521), San Marino, Pavia; Magdalen Penitent, St. Catharine, Berlin Museum; Madonna in a Landscape, Carlsruhe Gal-

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lery; do., Old Pinakothek, Munich; The Saviour, Hermitage, St. Petersburg.—Lübke, Gesch. ital. Mal., ii. 447.

PEE, JAN VAN, born at Amsterdam about 1652 (?), died at Antwerp, buried Oct. 7, 1710. Flemish school; genre painter, settled at Antwerp, where he received pupils in 1687 and 1695. In the Antwerp Museum is an Interior with Pastry Baker by him. By his son Theodoor van Pee (1669–1750), is a Family Room (1740) in the Schwerin Gallery.—Cat. du Mus. d'Anvers (1874), 502; Van den Branden, 1189.

PEEL, LADY, Sir Thomas *Lawrence*, Sir Robert Peel, Bart., London. Half-length, standing, wearing a broad hat with feathers, somewhat like that in Rubens's Chapeau de Paille, for which it was designed as a companion-piece. Royal Academy, 1827.—Gower, Romney and Lawrence, 33, 72.

PEELE, JOHN T., born in Peterborough, England, in 1822. Genre painter, self-taught. Taken to America in his second year; in early youth painted portraits in the chief cities of the United States and England. In 1846 he settled in New York and turned his attention to the painting of children; in 1851 finally returned to England. Associate of the National Academy and member of the Society of British Artists. Exhibits in London and New York. Studio in London. Works: Children of the Wood, Osborne House, Isle of Wight; Music of the Reeds; Children of Robert Thornton (1874); Highland Supper; Prayer for Health; Recitation for Grandpa, George A. Moss; Village School (1879); Heavily Laden (1883); Cornish Fish Girl (1884); Bit of Gossip, Bird's Nest (1885).

PEERDT, ERNST TE, born at Tecklenburg, Westphalia, Nov., 1852. Genre painter, pupil of Düsseldorf Academy under Bendemann, then in Munich of Piloty and Diez, and in Berlin of Knaus; since 1878 settled in Rome. Works: Convent Toilet; About Nothing!.—Müller, 411.

PEETERS, BONAVENTURA, born in Antwerp, baptized July 23, 1614, died at Hoboken, near Antwerp, July 25, 1652. Flemish school; marine painter, who especially represented the sea in its most tempestuous forms. Master of the guild in 1634; travelled extensively at sea. Works: Storm at Sea, Historical Society, New York; Coast of Agitated Sea, Men-of-War near Harbour (1636), Berlin Museum; Ships and Boats in Agitated Sea, Venetian Fort stormed by Turks, Fortified Harbour, Vienna Museum; View of Middelbourg, Museum, Antwerp; View of Antwerp, City Hall, ib.; Stormy Sea with Shipwreck, Brussels Museum; Roadstead of Vlissingen, Amsterdam Museum; View of Corfu (1652); View of Scheveningen, Dresden Gallery; Dutch Coast Scene, Düsseldorf Gallery; River Bank (1636), Brunswick Gallery; View of Dordrecht (1647), Storm at Sea, Darmstadt Museum; others in Museums of Aix-la-Chapelle, Basle, Dunkirk, Gotha (2), Nantes, Naples, Stockholm, Stuttgart, Weimar; Galleries of Aschaffenburg, Augsburg (2), Bamberg, Cassel, Christiania, Schleissheim (2, one dated 1642), Schwerin (3); Hermitage, St. Petersburg; Harrach, and Liechtenstein (3, one dated 1647) Galleries, Vienna.—Annales de l'acad. d'archéol. de Belgique, vi. 71; Ch. Blanc, École flamande; Kellen, i. 75; Kramm, v. 1262; Kugler (Crowe), i. 262; Rooses (Reber), 420; Van den Branden, 1046.

PEETERS, CATHARINA, born at Antwerp, Aug. 16, 1615, died there in 1676. Flemish school; marine and still-life painter, sister and pupil of preceding, with whom she lived until his death, when she took up her home with her brother Jan at Hoboken, whence both removed to Antwerp in 1654. Works: Birds and Table-Service, Salad-Bowl with Fruit, etc., and two similar

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subjects, Madrid Museum.—Van den Branden, 1050.

PEETERS, JAN, born in Antwerp, April 24, 1624, died in 1677. Flemish school; marine painter, brother and pupil of Bonaventura, and master of the guild in 1645; was also a picture dealer, from 1658; spent six months in Holland in 1659. Works: View on the Scheldt (1670), Antwerp Museum; Destruction of English Fleet at Chatham (1667), Amsterdam Museum; Storm and Shipwreck, Old Pinakothek, Munich; Agitated Sea (1667), Tropical Coast, Cassel Gallery; Vessels engaged in Whaling, Darmstadt Museum; Cottages and Peasants, Dresden Museum; Storm at Sea (?), Schleissheim Gallery; do., Schwerin Gallery; Rocky Seashore, three others, Museum, Vienna; others in Harrach and Liechtenstein Galleries, ib. His son, Jan Frans, born in 1655, and his daughter, Isabella Josina, born in 1662, were also painters, and his pupils.—Cat. du Mus. d'Anvers (1874), 267; Kramm, v. 1264; Kugler (Crowe), i. 262; Van den Branden, 1051.

J. Peeters 1675

PEIGNE (Pegna, Pegnia), HYACINTH DE LA, born in Brussels about 1700, died in Rome (?) after 1766. Flemish school; landscape and battle painter, entered French service as an engineer draughtsman, then was in Sardinian and Austrian service; lived in Rome at an advanced age. Works: Two Views of the Pont Neuf in Paris (1743), Vienna Museum.—Kramm, v. 1265.

PEIRSON, DEATH OF MAJOR, John Singleton *Copley*, National Gallery, London; canvas, H 8 ft. 1 in. × 11 ft. 11 in. Major Peirson was killed in an engagement with French troops at St. Helier, Jersey, Jan. 6, 1781. Scene: his body carried out of the fight, while his black servant shoots the French soldier who killed him. Principal group all portraits, mostly officers of 95th Regiment. Painted in 1783 as companion to Death of *Chatham;* bought for National Gallery at Lord Lyndhurst's sale, 1864. Engraved by James Heath (1784); copied by A. Kessler.—Cat. Nat. Gal.

PELEGRET, TOMAS, born in Toledo, died in reign of Philip II. (1556–98) aged 84. Spanish school; pupil in Italy of Baldassare Peruzzi and of Polidoro da Caravaggio; settled in Saragossa about 1530 and decorated the façades of many palaces and churches. Painted also in Huesca, about 1550, the sacristy of the Cathedral. Pictures in oil in Convent of S. Engracia, Saragossa, attributed to him.—Stirling, i. 150.

PELEZ, FERNAND, born in Paris; contemporary. Genre painter, pupil of Cabanel and Barrias. Medals: 3d class, 1876; 2d class, 1879; 1st class, 1880. Works: Adam and Eve (1876); Death of the Emperor Commodus, Roman Girl about to Bathe (1879); At the Bathing Place, Little Chickweed-Seller (1880); Motherhood, Girl Selling Chickweed (1881); A Philosopher, Irreconcilable (1882); Homeless (1883); A Family (1884), M. de Lesseps; A Martyr, La Misère (1885); The Victim (1886), John G. Johnson, Philadelphia.

PELHAM, PETER, born in London (?), died in Boston in Dec., 1751. Portrait painter and engraver; the earliest artist resident in New England. Settled in Boston in 1724–26, opened a school (1734) in which painting was taught as a branch of education, and in 1748 married Mrs. Mary Singleton, widow of Richard Copley and mother of the artist J. S. Copley. Work: Portrait of the Rev. Cotton Mather, American Antiquarian Society, Worcester (engraved by Pelham in 1727). Engravings: Rev. C. Mather (1727); Rev. I. Moorhead (1731); Rev. Benjamin Colman (1734), after Smibert; Rev. W. Cooper (1743), Rev. I. Sewall, both after Smibert; Rev. T. Prince (1750), after Greenwood; Gov. W. Shirley (1747); Thomas Hollis (1750).—W. H. Whitmore, Notes concerning Peter Pelham (Cambridge, 1867).

PELLEGRIN, LOUIS ANTOINE VICTOR, born at Toulon in 1836. History painter, pupil of Charles Comte. Works:

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Louis XIV. giving Presents to the Duchess of Burgundy (1864); Marie Antoinette in the Conciergerie (1868); Game of Vert-Vert; Interior of Saint Séverin; Marie Antoinette led to the Scaffold; St. Séverin's on Christmas Eve (1873); Communion of the Virgin (1879).

PELLEGRINO DA BOLOGNA. See *Tibaldi*.

PELLEGRINO DA CESENA. See *Pellegrino* da San Daniele.

PELLEGRINO DA MODENA, born in Modena in 1468 (?), died there, Nov. 20, 1524. Umbrian school; real name Pellegrino Munari or Aretusi; son and pupil of Giovanni Munari; mentioned as a skilful young painter in 1483. About 1509 he went to Rome and studied with Raphael, who employed him as his assistant at the Vatican. His work was so satisfactory that he was commissioned to paint frescos in S. Eustachio and in S. Giacomo degli Spagnuoli. Those in the latter church, representing the legend of St. James, still extant, are worthy in design and execution of a scholar of Raphael. On his return to Modena, Pellegrino painted in churches and other public buildings, but few of his works have survived. He was slain in a street quarrel by the friends of a man whom his son had killed. A Nativity by him is in the Modena Gallery. —Ch. Blanc, École ombrienne; Vasari, ed. Le Mon., viii. 246; x. 4, 357; ed. Mil., iv. 649.

PELLEGRINO PELLEGRINI. See *Tibaldi*.

PELLEGRINO DA SAN DANIELE, born in latter half of 15th century, died at San Daniele, Dec. 23, 1547. Venetian school; called also Martino da Udine; son of Battista da San Daniele (died before 1491), a Dalmatian painter resident in Udine, of whom no picture remains. In 1491, Martino was the partner of a goldsmith at San Daniele, and had contracted to decorate with frescos the Church of Villanuova. Probably studied under his father, and afterwards in Venice (1494), where he perhaps obtained the surname of Pellegrino from Giovanni Bellini. Painted for several years at San Daniele and Udine, but was obliged to leave for political reasons, and spent four years (1508–12), in Venice and Ferrara. Up to this time his style had been chiefly influenced by Cima, but after this his work shows a careful study of Giorgione. In 1512 he returned to Udine and painted thenceforth there and at San Daniele, where he decorated the Church of Sant' Antonio with frescos. This long and arduous task was not completed until 1522. Among his other works are the Madonna with Saints (1529), Santa Maria, Cividale; Glory of St. Joseph, Cathedral of Udine; Madonna with Saints, Collection of Prince Giovanelli, Venice; and Madonna enthroned with Saints, National Gallery, London. Duchesne, who calls him Pellegrino da Cesena, gives a list of 66 niellos by him.—C. & C., N. Italy, ii. 189; Vasari, ed. Le Mon., ix. 28; ed. Mil., v. 105; Hartzen, Kunstblatt (1853), No. 24; Duchesne, Essai sur les Nielles (Paris, 1826), 322; Lübke, Gesch. ital. Mal., ii. 583.

PELLETIER, LAURENT JOSEPH, born at Éclaron (Haute-Marne), in 1813. Landscape painter; appointed in 1845 professor at the school of design in Metz. He generally painted views of the Rhine and Northern France. Medals: 3d class, 1841; 2d class, 1846. Works: Bacharach, St. Goar, Coblentz (1840); Environs of Trèves, Losch, The Rhine, Environs of Épernay (1841); Valley of Sierck (1846); Souvenir of Savoy, Sunset on Edge of Forest, Entrance to the Woods, The Moselle (1848); Bad Weather, Pond (1852); and others (1857–78).—Bellier, ii. 225; Larousse.

PELLICER, JOSÉ LUIS, born in Catalonia; contemporary. Genre painter, pupil of Giuseppe Palizzi in Rome, where he closely studied popular life in Trastevere and in the Ghetto. Medal, 1871. Works: Nocturnal Hour; Governor of Arabia and Spanish Consul at Dizifut; The Charlatan; Lottery Prize; Montanara Square; Priest on

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Winter Evening in Rome; Pantheon of the Poor.—La Ilustracion, 1877.

PELLICORNE, JAN, AND SON, portrait, *Rembrandt*, Sir Richard Wallace, Hertford House, London; canvas, H. 4 ft. 9 in. ×3 ft. 9 in. Also portrait of wife and daughter of Jan, same size. Members of an old Amsterdam family, in whose possession the pictures remained until 1842, when sold to Mr. Nieuwenhuys for 35,046 florins. Bought at sale of King of Netherlands (1850) by Lord Hertford for 1,200 guineas. —Waagen, Treasures, ii. 158.

PELOUSE, LÉON GERMAIN, born at Pierrelaye (Seine-et-Oise); contemporary. Landscape painter. Fond of painting views in Normandy. Medals: 2d class, 1873; 1st class, 1876; 2d class, 1878; L. of Honour, 1878. Works: Arm of the Sea at Low Tide (1868); Souvenir of Cernay (1872); October Morning in Woods (1874); Views of Finisterre, Morning (1877); Old Wells (1879); Cernay in January (1879), Luxembourg Museum; First Leaves, Rocks at Concarneau (1880); Overflowed Meadows in Holland, Wheat at Grandcamp (1881); River Ellé (1882); Valley of Ardoisières (1883); Borders of Loing (National Gallery, New South Wales), Grandcamp (1884); At Saint-Jean-le-Thomas, Evening (1885); Geese-Island, Plateau of Montjoie (1886).—Bellier, ii. 226.

PEMBROKE FAMILY, Anton van *Dyck*, Earl of Pembroke, Wilton House; canvas, H. 11 ft. ×19 ft. Ten figures: Philip, Earl of Pembroke, and his wife, seated on a dais, with their family standing around them; above, two sons and a daughter, deceased, represented as angels. Engraved by Baron. Studies: Earl of Carnarvon, and in Hermitage, St. Petersburg.—Waagen, Treasures, iii. 153; Smith, iii. 144.

PENA MUÑOZ, Don MAXIMINO; contemporary. Works: Two Interiors, Return from Market (1883); Roman Vestal guarding Sacred Fire (1884).—La Ilustracion (1884), i. 395, 404.

PENCZ, GEORG, born at Nuremberg about 1500, died there in Oct., 1550. German school; history and portrait painter, pupil or follower of Dürer. Admitted into the guild in 1523, he was banished for unbelief in 1524, with Hans and Sebald Beham; but he appears to have been allowed to settle in the neighbourhood soon afterwards, and probably returned to Nuremberg in 1532. After his return from Rome, which he visited before 1530 and again in 1539, he was frequently employed by the council of his native city. He was one of the best German portrait painters of his time, and as an engraver he occupies the first place among the followers of Dürer. Works: Adoration of the Magi, Dresden Gallery; St. Jerome (1544), Portrait of Field Marshal Sebaldus Schirmer (1545), Germanic Museum, Nuremberg; Judith with Head of Holofernes, Schleissheim Gallery; St. Jerome, Stuttgart Museum; Crucifixion, Wörlitz Gallery; do., and Portrait of Young Man (1543), Vienna Museum; do. (1534), and of the Painter Schwetzer (1544) and Wife (1545), Berlin Museum; Scholar in his Study, Rotterdam Museum; Charity, Madrid Museum; do., Harrach Gallery, Vienna; Portraits in Brunswick, Carlsruhe (1545), Darmstadt (1544), Dresden (1552), Gotha, Copenhagen Galleries; Erasmus of Rotterdam (after Holbein), Windsor Castle.—Keane, Early Masters, 139; Kugler (Crowe), i. 183; Scott, Little Masters, 115; W. & W., ii. 406.

PENGUILLY-L'HARIDON, OCTAVE, born in Paris, April 4, 1811, died there, Nov. 3, 1870. Genre painter, pupil of Charlet. Entered the École Polytechnique in 1831, became captain of artillery in 1841, inspector of studies in the École Polytech-

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nique in 1850–54, custodian of the artillery museum in 1854, chief of battalion in 1860, and in 1866 retired on a pension. His pen-and-ink sketches, exhibited in 1835, were so much admired that he was encouraged to take up art professionally. Medals: 3d class, 1847; 2d class, 1848; L. of Honour, 1851; Officer, 1862. Works: Two Riders (1842); Tennis-Court, Interior of Farm House, Beggar (1847); Don Quixote's Return (1848); Sancho Panza (1849); The Revels, Robbers, Flemish Cavalry (1850); Calvin (1852); Cavalier (1853); Gallic Scout, Breton Bagpipe, An Inventor, An Invitation (1855); Battle of the Thirty (1857); The Beach, Stroke of the Spur, Little Sea-Gulls (1859); Rocks of Grand Paow, Death of Judas, St. Jerome (1861); Riding Lesson, The Shepherds guided by the Star to Bethlehem, Arrival at the Inn (1863); Arrival of the Magi, The Hurricane (1864); Knight dictating a Letter to a Monk (1865); Proteus and the Phocians (1866); Prodigal Son, The Beach (1868); Spoonbills, View of the Belleville Coast (1869); Ruins of Roman Town in Dauphiny, Storm in Channel (1870).—Bellier, ii. 228; Larousse.

PENNACCHI, GIROLAMO DI PIER MARIA, born at Treviso in 1497, died in 1545. Called also Girolamo da Treviso. Probably pupil of his father, Pietro Maria Pennacchi, but early exhibited a more modern spirit. Of this period are three pictures of his in the Casa Origo, Treviso, two of which bear the name of Giorgione. Girolamo went early to Venice, and was probably in Genoa between 1528 and 1532. In 1532 he painted frescos in the Castello of Trent, and in 1533 he executed a large fresco of the Madonna, in the Church of the Commenda, Faenza. About the same time he painted several pictures also in Bologna, one of the best of which, a Madonna, is in the National Gallery, London. He returned to Venice, and about 1538 entered the service of Henry VIII. of England; in 1542 he was architect to the king, and designed a palace for him; and in 1544 he was raised to the rank of an engineer, and as such commanded the works at the siege of Boulogne, where he was killed by a cannon-shot.—C. & C., N. Italy, ii. 230; Burckhardt, 113, 192, 728; Lübke, Gesch. ital. Mal., ii. 604.

PENNACCHI, PIETRO MARIA, born at Treviso in 1464, died there in 1528. Painted first in Treviso, where he produced pictures remarkable for dryness and patient finish, one of them being so German that it has been ascribed to Albrecht Dürer. Afterwards studied in Venice, where he changed his style, wavering between imitation of Bellini and Carpaccio. In his early manner is the Christ in the Tomb, in the Berlin Museum; in his second, the Annunciation, in S. Francesco della Vigna, Venice. Still later he adopted the free system of treatment of Rondinello, examples of which are the Madonna, in S. M. della Salute, Venice, and the Assumption, in the Duomo, Treviso.—C. & C., N. Italy, ii. 227; Burckhardt, 192, 728; Lübke, Gesch. ital. Mal., ii. 604.

PETRVS. MARIA TARVISIO P

PENNE, CHARLES OLIVIER, born in Paris, Jan. 11, 1831. Landscape and animal painter, pupil of Léon Cogniet; 2d grand prix de Rome, 1857. Medals: 3d class, 1875; 2d class, 1883. Works: Christ and the Woman of Samaria, Château Dunois (1857); Halt of Gypsies (1859); Views in Fontainebleau Forest (1861); Hunting Scenes (1870, 1872, 1873, 1874); Stag-Hunt, Dogs of St. Hubert (1875); Boar-Hunt (1876); Dogs' Pictures (1877, 1878, 1879, 1880, 1881); Relay, Let Loose! (1883); Collies, Mimi (1884); Fleet-Hounds of the Vendée, Terriers of the Ardennes (1885); Welfare, Relay in the Snow (1886).—Bellier, ii. 229.

PENNI, GIOVANNI FRANCESCO. See *Fattore*.

PENNI, LUCA, born in Florence about 1500, died in Rome about 1560. Umbrian school; brother of Il Fattore, and, like him, pupil of Raphael. He painted with his

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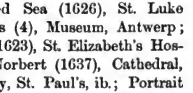
brother-in-law, Perino del Vaga, in Genoa, Lucca, and other cities in Italy, and then with Il Rosso at Fontainebleau. Thence he went to England, where he was employed by Henry VIII. He had considerable talent, though his compositions are often confused. His infants are pretty, but his female figures lack the simplicity of those of Raphael. His landscape backgrounds are carefully finished. A Holy Family by him is in the Palazzo Pitti, Florence.—Ch. Blanc, École ombrienne; Vasari, ed. Le Mon., viii. 244; ix. 291; Seguier, 149.

PENN'S TREATY, Benjamin *West*, Independence Hall, Philadelphia. Treaty made by William Penn with the Indians at Shackamaxon, now Kensington, October 14, 1682. West's picture represents the traditional interview under the great elm, blown down in 1811, the site of which is marked by a small monument.

PENNY WEDDING, Sir David *Wilkie*, Buckingham Palace; canvas. A wedding party assembled in a cottage interior, some feasting in the background, others dancing the reel to the music of a violin and violoncello. Called a penny wedding because each visitor pays a small fee, the money thus collected going to help furnish the house of the bride. Painted in 1818 for the Prince Regent, who paid for it 500 guineas. Loan Exhibition, Edinburgh, 1883. Original sketch, Gillot sale (1872), 700 guineas. Engraved by James Stewart; W. Greatbach. —Heaton, Works of Sir D. W.; Waagen, Art Treasures, ii. 25; Art Journal (1860), 184.

PENTHEUS PURSUED BY THE MAINADES, Charles *Gleyre*, Basle Museum; canvas, H. 3 ft. 10 in. × 6 ft. 6 in. Pentheus, King of Thebes, being opposed to the introduction of the worship of Dionysus in his kingdom, was torn to pieces by his mother and two other Mainades, who, in their Bacchic frenzy, believed him to be a wild beast.

PEPYN, MARTEN, born in Antwerp, baptized Feb. 21, 1575, died there about 1642–43. Flemish school; history painter, admitted into guild in 1600. Influenced by school of Frans Floris. Probably visited Italy, and had his portrait painted by Van Dyck. Darwing correct, colour vigorous, heads true to nature and animated. Works: Passage through the Red Sea (1626), St. Luke Preaching, Saints (4), Museum, Antwerp; Two Triptychs (1623), St. Elizabeth's Hospital, ib.; St. Norbert (1637), Cathedral, ib.; Holy Family, St. Paul's, ib.; Portrait of a Lady, Aremberg Gallery, Brussels; St. Ann and Trustees of Orphanage, Museum, ib.; Madonna, Basle Museum; Adoration of the Magi, Circumcision, Wiesbaden Gallery. By his daughter Catharina (born Feb. 13, 1619) are two able portraits (1657) in the Abbey of Tongerloo.—Cat. du Mus. d'Anvers (1874), 269; Kramm, v. 1269; Kugler (Crowe), ii. 292; Ch. Blanc, École flamande; Rooses (Reber), 159; Van den Branden, 474.



PERAIRE, PAUL EMMANUEL, born at Bordeaux; contemporary. Landscape painter, pupil of Eugène Isabey and of Luminais. Medal, 3d class, 1880. Works: Isle of Croissy at Bougival (1866); Spring Morning in Grove of L'Île-Adam (1876); Banks of the Marne (1877); Mill of Andelys (1879); The Seine at Saint-Denis (1880); Morning at Pond of Mortefontaine (1881); Golden Season on Banks of the Seine (1882); Château-Gaillard (1883); The Marne at Champigny (1884); On Banks of the Seine (1885); Sunset at Ballancourt (1886).—Bellier, ii. 231.

PERBANDT, LINA VON, born at Langendorf, East Prussia, May 25, 1836. Landscape painter, pupil of Königsberg Academy

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under Behrendsen, and of Düsseldorf Academy under Dücker; travelled extensively in Germany and Switzerland; lives in Düsseldorf. Works: View on Kurish Haff; Landscape in Holstein; View in Hartz Mountains; Schwendi Alp in Switzerland; Autumn Morning; Landscape with Cows.—Müller, 411.

PERCELLES. See *Porcellis.*

PEREDA, ANTONIO DE, born at Valladolid in 1599, died in Madrid in 1669. Spanish school; pupil of Pedro de las Cuevas; when only eighteen years old painted a Conception which won him reputation. Employed by the Duke of Olivárez, he painted soon after, in the Palace of Buen Retiro, the Raising of the Siege of Genoa, for which he received five hundred ducats. His masterpiece, The Disenchantment of Life, is in the Academy of San Fernando. Other works: St. Jerome, Madrid Museum; Fruits and Musical Instruments, Louvre, Paris; Fruit-Piece, Brussels Museum; Fortune Teller, Carlsruhe Gallery; Officers playing at Draughts, Spanish Nobleman, Old Pinakothek, Munich; Still-life (two, 1652), Hermitage, St. Petersburg.—Stirling, ii. 701; Ch. Blanc, École espagnole; Viardot, 263; Madrazo, 515.

A. de Pereda 1650.

PEREIRA, GONÇALVES, born in Lisbon, July 23, 1839, died Oct. 2, 1878. Animal painter, pupil of Lisbon Academy, especially successful in painting the horse; was also a sculptor, and as such excelled in portraits. Works: Vista da Tapata; Turtle Dove and Cat; Romeo and Juliet (Doves); many horse pictures.—Meyer, Conv. Lex., xx. 764.

PEREIRA, LEONEL MARQUES, born in Lisbon, Feb. 25, 1828. Genre painter, pupil and member of Lisbon Academy. Medal: Spanish Order of Isabella. Works: Market; Village Festival.

PERGER, SIGMUND FERDINAND VON, Ritter, born in Vienna, Aug. 17, 1778, died there in 1841. History and animal painter, pupil of Vienna Academy; went to Italy in 1810, became court-painter in 1817, and custodian of the Belvedere Gallery in 1825. Works: Eucles bringing News of Victory at Marathon (1809); Horse-Race at Kopcsán (1816); Napoleon's Battle-Horse, William of Albarack compelling Alfred I. to marry his Daughter (1820); Margrave Leopold refusing Imperial Crown (1824); African Horse pursued by Tiger (1826); Abduction of Ganymede (1828); Horse Stable (1830); Stallions Playing (1832); Homer singing at Athens (1834); Emperor Rudolph I. at Royal Banquet in Aachen, Cupid fleeing from Psyche (1835).—Wurzbach, xxii. 13.

PERICLES, picture. See *Aristolaus.*

PÉRIGNON, ALEXIS, born in Paris in 1806, died there in April, 1882. Genre, history, and more especially portrait painter; pupil of his father, Alexis Nicolas (1785–1864), and of Gros. Medals: 3d class, 1836; 2d class, 1838; 1st class, 1844; L. of Honour, 1856; Officer, 1870. Works: Death of Montaigne (1836); Woman taken in Adultery (1838); Christ carrying the Cross (1840); Christ in the Garden, Roger and Angelica (1841); Portraits of the King of Belgium and others.—Bellier, ii. 234; Courrier de l'Art (1881–82), 156; Larousse.

PERIN, ALPHONSE, born in Paris, March 12, 1798, died in 1875. History and portrait painter, pupil of Guérin and of the École des Beaux Arts; went to Rome in 1827, became intimate with Orsel, and was influenced, like him, by the so-called Nazarites, Overbeck, Veit, and others. Medals: 2d class, 1827; L. of Honour, 1854. Works: Samaritan Woman, Holy Family (1827); Italian Landscapes. Mural paintings: Glorification of the Eucharist, etc., Notre Dame de Lorette.—Bellier, ii. 235, 305; Larousse.

PERINO or PIERINO. See *Vaga*, Perino del.

PERNHARDT, MARCUS, born at Untermieger, Carinthia, July 6, 1824. Landscape painter, pupil in Klagenfurt of Eduard von Moro; excels in winter landscapes. Works:

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View on Klopein Lake (1854); Castle Feistritz (1856); The Gross Glockner (1857); Album of Carinthia (30); Panorama of the Gross Glockner (9), Alpenverein, Vienna.—Wurzbach, xxii. 35.

PERNIA, portrait, *Velasquez*, Madrid Museum; canvas, H. 6 ft. 6 in. × 4 ft. Commonly called Portrait of Barbaroja or Barbarossa, but now identified as Pernia, an actor of the time of Philip IV. A man in Venetian costume, standing, looking to right; in right hand a sword, in left the scabbard. Unfinished. Latest manner. Engraved by L. Croutelle. Etched by F. Goya; C. Alabern.—Curtis, 31; Madrazo, 627.

PERNOT, ALEXANDRE FRANÇOIS, born at Vassy (Haute-Marne), Feb. 15, 1793, died there, Nov. 3, 1865. Landscape painter, pupil of Hersent and Victor Bertin. Between 1818 and 1828 he made many sketches for oil and water-colour pictures in Scotland, Germany, Switzerland, and France. Medals: 2d class, 1822; 1st class, 1839; Austrian grand gold medal, 1846; L. of Honour, 1846. Works: Ditches of Vincennes in 1815 (1822), Angers Museum; William Tell's Chapel; Marius at Carthage; Castle of Bayard; Valley of Domremy; Abbotsford; Edinburgh; Holyrood; Precipices of Bozouls (1829); View of Part of Loch Lomond (1833); Ruined Castle on the Rhine, Ruins of the Convent of Thusenbach (1834); Loch Leven Castle, Bridge of Clammecy (1835); Monument to Turenne at Sasbach (1836), Versailles Museum; View of Conches, Langres Museum; View of Strasburg Cathedral (1836), Rheims Museum; Burning of Chartres Cathedral in 1836, Chartres Museum; View of Château de Plessis-les-Tours (1851), Tours Museum; View of Nancy, Dijon Museum.—Bellier, ii. 236; Larousse; Cotta, Kunstblatt (1846), 175.

PEROFF, BASIL, born at Tobolsk, Siberia, Dec., 1833. A natural son of Baron Krüdener, he was debarred by Russian law from taking his father's name, and was called Peroff (Russian "pero," pen) for his early proficiency in writing. Genre painter, pupil in drawing and painting of Stoupin at Arsamass, whence he went to Moscow and studied three years in the Academy under Vasilieff. He received medals at St. Petersburg for his Boy's Head (1856) and his Village Magistrate, First Uniform, and Village Church (1861), and finally won the gold medal and was sent to Paris to study. About 1865 he settled permanently in Moscow, and devoted himself to painting Russian life. Member of and professor in the Moscow Academy. Works: Easter Procession (1861); En Route for the Troïski (1862); The Funeral (1865); New Governess, Drawing Master (1866); Last Wine Shop (1868); Students and the Monk (1871); Portraits of Turgenieff, Stepanoff, Pissemski, Pogodin, the brothers Rubinstein, Maïkoff, Dahl, and others (1870–72); Bazaroff's Grave (1874, from Turgenieff's "Pères et Enfants"). He has not exhibited since 1876, but he has painted historical, religious, and allegorical works, such as Czarevitch Ivan and the Grey Wolf; The False Demetrius and the Monk Pymen; Descent from the Cross; Garden of Gethsemane; The Snow Maiden.—Mag. of Art (1886), 315.

PERRAULT, LÉON BAZILE, born at Poitiers; contemporary. Genre painter, pupil of Picot and Bouguereau. Medals: 1864; 2d class, 1876. Works: Feeding Chickens; The Window, Coquetry (1868); Young Bather surprised by Tide, Rebellious Love, Rest (1874); Women Bathing; Charity; John the Baptist; The Rustic Oracle (1876); Christ in the Tomb (1877), Pau Museum; Far from Home, Natural Mirror (1878); Moses Exposed on the Nile, Bettina (1879); Victorious Love, Love Asleep (1880); Meditation (1881); Hymenia's Triumph (1882); Marsanina, Sleep (1883); Legal Marriage (1884); Mother and Child (1884), Knoedler & Co., New York; Nymph teasing Cupid, Artist's Children (1886); My Pussy, C. S. Smith, New York; Education of Azor, D. W. Pow-

L Perrault

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ers, Rochester; Fisher Girl, W. B. Bement, Philadelphia; Prayer, H. L. Dousman, St. Louis; do., Daniel Catlin, ib.; Poverty, S. A. Coale, ib.—Bellier, ii. 239; Claretie, Peintres (1874), 216.

PERRÉAL, JEAN, called Jehan de Paris, flourished in 1455–1527. French school; battle painter; mentioned in 1455 as in the service of the Duc d'Orléans; in 1489 the city of Lyons entrusted to him decorations for the entry of Charles VIII. Court-painter to the latter in 1483–98, and in 1498–1515 to Louis XII., whom he accompanied in his Italian campaign. His latest biographer, Bancel, attributes to him a Betrothal of Charles VIII. with Ann of Brittany, recently presented by him to the Louvre; also a Madonna della Misericordia, in the Museum at Puy, and the Magdalen, assigned to Rogier van der Weyden, in the National Gallery, London.—Bancel, Jehan Perréal (Paris, 1885); Bellier, ii. 232; Gaz. des B. Arts (1861), xi. 380; (1885), xxxi. 322; Kunst-Chronik, xx. 460; Kunstfreund (1885), No. 7; Renouvier, Jehan de Paris (Paris, 1861); Schnaase, viii. 330; Zeitschr. f. b. K., xxi. 326.

PERRET, AIMÉ, born at Lyons in 1847. Genre painter, pupil of Guichard, Vollon, and of the École des Beaux Arts of Lyons. Medal, 3d class, 1877. Works: Return to Stable in a Snow Storm (1869); Women on Banks of the Rhône (1870); Fisherman's Daughter, Return from Fishing (1873); Between two Fires (1875); Burgundian Wedding in 18th Century (1876); A Baptism (1877), Lyons Museum; A Dream in the Grass, Portrait of Mme. Judic (1878); Stirrup Cup (1879); The Eucharist in Burgundy (1879), Luxembourg Museum; Conflagration in a Village (1880); Seedsman (1881); Vintage in Burgundy, Rural Postman (1882); Maiden of the Fields (1883); Sunday in Burgundy (1884); Spring of Life (1885); Shepherd's Betrothed, Mower (1886).—Bellier, ii. 239.

PERRIER, FRANÇOIS, called Il Borgognone, born at Saint-Jean-de-Losne (Burgundy) in 1590, died in Paris in July, 1656. French school; genre painter and engraver, pupil of Lanfranco in Rome, where he studied in 1620–30. After a second visit to Rome, which he finally left in 1645, he became one of the twelve founders, called Ancients, of the French Academy of Painting and Sculpture (1648). Works: Acis and Galatea, Orpheus before Pluto, Æneas and Warriors fighting Harpies (1645), Louvre; David offering Thanks to God after Victory over Goliath, Lyons Museum.—Bellier, ii. 241; Ch. Blanc, École française; Jal, 958; Mémoires inédits, i. 127; Villot, Cat. Louvre.

PERRIN, JEAN CHARLES NICAISE, born in Paris in 1754, died there, Sept. 23, 1831. Genre painter, pupil of Doyen and Durameau. Won the second grand prix in 1775. Director of the free school of drawing and mathematics; Member of Academy, 1787. Works: Venus healing the Wound of Æneas (1787), France consecrating Captured Flags to Our Lady of Glory (1806), Louvre; Death of the Virgin (1789), Palais de Trianon; Cyrus condemned to Death by Astyages (1802), Palace of Versailles; Portrait of Marshal Lannes (1810), Museum, ib.; Assumption (1804), Montpellier Cathedral; Pauline, wife of Seneca, refusing to survive her Husband, Dijon Museum.—Bellier, ii. 243; Villot, Cat. Louvre; Lejeune, Guide, i. 388.

PERRY, E. WOOD, born in Boston, Mass., in 1831. Genre painter, pupil of Emanuel Leutze in Düsseldorf, and of Couture in Paris. Visited Europe in 1852–60; studied and sketched in London, Paris, Düsseldorf, Rome, and Venice. In 1860 returned to America, made a tour of the South and West, and in 1864 visited the Sandwich Islands. Elected an A.N.A. in 1868, and N.A. in 1869. Studio in New York. Works in oil: The Weaver, Fireside Stories (1869); Lost Art (1871); Old Story

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(1875); Young Franklin and the Press, Buffalo Academy; Hospitality, Words of Comfort (Leland Stanford, San Francisco); Old Lady (Mrs. George Hearst, ib.); Bit of Gossip (1876); Sower (1877); The Story (1878); Tabouret (1880); Mother and Child (1881); Afternoon Nap, Story-Book (1882); Too Little to Smoke, Grandfather's Slippers (1883); What's that you say? Good Doggie! Solitaire, Is Huldy to Home? (1884); The Letter, A Modern Eve (1885); Milkmaid, Fortunes, Portrait of General Grant (1886); Watching the Wheel, C. P. Huntington, New York; Thanksgiving Time, F. C. Sales, Pawtucket, R. I. Water-colours: Anne Hathaway's Kitchen, Month's Darning (1876); Milkmaid, Spun Out, Nice Book (1877).—Sheldon, 70.

PERRY, IONE, born in New York in 1839. Figure painter, pupil of the Cooper Institute schools, and of Henry Loop in New York, where her professional life has been spent. Works: Called by the Angels; Fidalma; Hypatia; Romola; Consuelo; Heavenward; Zenobia; Elsa at the Coming of Lohengrin; Aïda; Portrait of Miss Mary L. Booth (1880); Meditation (1881); Queen of the Amazons (1882); Mariquita (1883).

PERRY'S VICTORY ON LAKE ERIE, William H. *Powell*, staircase to Senate gallery, Capitol, Washington. Commodore Oliver H. Perry, in a boat, transferring his flag from the disabled flag-ship Lawrence to the Niagara, under a heavy fire, during the battle of Lake Erie, September 10, 1813. Painted in 18— for $25,000.

PERSEUS, Greek painter. Ionic school; pupil of Apelles, about 308 B.C. Apelles dedicated to him a work on painting.—Pliny, xxxv. 36 [111]; Brunn, ii. 257.

PERSEUS AND ANDROMEDA, *Rubens*, Blenheim Palace; wood, H. 6 ft. 6 in. × 3 ft. 1 in. Andromeda, nearly nude, erect, chained to the rock; a Cupid, with a torch, flies over her head; in distance, Perseus on Pegasus approaching through the air.—Smith, ii. 244.

By *Rubens*, Hermitage, St. Petersburg; wood, H. 3 ft. 2½ in. × 4 ft. 6 in. Perseus, in armour and bearing the shield of Medusa, is advancing with extended hand to Andromeda, who is bound nude to a rock; three Cupids attend her, one of whom is unbinding her; two others hold Pegasus, and a fifth has removed the helmet of Perseus, that Victory may crown him. Engraved by Tardieu. Similar composition, Berlin Museum.—Smith, ix. 301; Meyer, Museen, 392.

By *Rubens*, Madrid Museum; canvas, H. 8 ft. 8 in. × 5 ft. 3 in. Perseus hastens to deliver Andromeda, who is bound to the rock; above, two Cupids. Collection of Charles II.—Madrazo.

By *Tintoretto*, Hermitage, St. Petersburg; canvas, H. 6 ft. 6 in. × 16 ft. 2 in. The daughter of Cepheus, bound to a rock, is delivered from the monster by Perseus; in background, the palace of Cepheus. Formerly in gallery of Prince B. Kourakine.—Cat. (1869), 55.

Subject treated also by Paolo Veronese, Rennes Museum; Annibale Carracci, Palazzo Farnese, Rome; Giuseppe Cesari, Vienna Museum; Federigo Zucchero, Palazzo Corsini, Florence; Émile Bin (1865), Tours Museum; Raphael Mengs, Hermitage, St. Petersburg; Heinrich Burck (1880).

PERSEUS AND PHINEUS, Luca *Giordano*, Dresden Gallery; canvas, H. 9 ft. × 12 ft. 10 in.; signed. Perseus overcomes Phineus and his companions by showing them the head of Medusa, by which they are turned into stone. Painted for Duc de Créqui; bought in Paris at Carignan sale (1742) for 2,000 livres. Engraved by J. F. Beauvarlet.—Gal. roy. de Dresde, ii. Pl. 39.

PERSÉUS, EDVARD, born at Lund, Dec. 23, 1841. History and genre painter, pupil of Stockholm Academy; went in 1867 to Düsseldorf, studied in Munich under Piloty (1869–72), went in 1872 to Italy, and returned to Sweden in 1875. Works: Judith; Katharina Månsdotter visiting Erich XIV. in Prison; Katharina Månsdotter in Old Age.—Illust. Tidning, 1876.

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PERUGINI, CHARLES EDWARD, born in Italy; contemporary. Genre painter; has resided in England many years, and been a constant exhibitor at Royal Academy. Works: Playing at Work (1872); Cup of Tea (1873); Labour of Love (1874); Hop Picker (1877); Girl Reading, Quoits—Evening, Roses and Butterflies (1878); Fresh Lavender (1879); Siesta, Dead Leaves (1880); The Loom, Little Nell (1881); Dolce far Niente (1882); Nerina (1883); Idle Moments, Donna è Mobile (1884); Cup and Ball (1885); Tempora Mutantur (1886).

PERUGINI, Mrs. KATE DICKENS; contemporary. Genre painter; daughter of Charles Dickens and wife of Charles Edward Perugini. Works: In a Scrape, Music hath Charms (1877); Competitive Examination (1878); A Little Woman (1879); Civettina, Multiplication (1880); Violet and Muriel, Old Curiosity Shop (1881); Rabbit Hutch, Dolls' Dress Maker (1882); Effie, Bébelle (1883); The "Tick-Tick," Little Redcap (1884); Mollie's Ball Dress (1885); All for Her (1886).

PERUGINO, PIETRO, born at Città della Pieve in 1446, died at Fontignano, Feb. or March, 1523. Umbrian school; real name Pietro di Cristoforo Vannucci; apprenticed in 1455 in Perugia to a painter, probably Benedetto Bonfigli, though Niccolò da Foligno and Fiorenzo di Lorenzo lay claim to the honour. At an early age he may have acted as assistant to Pietro della Francesca (with whom, as with Luca Pacioli, he studied perspective) in painting frescos at Arezzo. Before 1475 or after 1478, the year in which he painted the now destroyed frescos at Cerqueto, Perugino went to Florence, where he is said to have studied with Verocchio, and during his two years' residence there painted a Madonna with Saints and Angels, now in the Louvre. In 1480 he was called to Rome by Pope Sixtus IV. to paint in the Sistine Chapel. Some of his frescos were destroyed to make room for the Last Judgment of Michelangelo; those which remain are the Moses and Zipporah, Baptism of Christ, and Christ's Charge to St. *Peter*, finished in 1486. Four years later he was in Florence as member of a congress of artists called to deliberate about giving a façade to the Duomo; but he again returned to Rome to decorate the palace of Cardinal Giuliano della Rovere, and in 1491 painted the Nativity, Crucifixion, etc., now in the Villa Albani. Two large altarpieces, of which one, *Madonna* and Saints, is in the Uffizi, Florence, and the other is in the Vienna Museum, were painted in 1491. At this time he established himself in Florence for six years and opened a workshop, where he and his assistants painted many panels and prepared cartoons for frescos. Remains of those executed in the Convent of the Gesuati are in the Academy. Other works painted before 1499 are: *Madonna* and Saints, S. Agostino, Cremona; Portrait of *Perugino* (1494), Uffizi; *Pietà*, Pitti; *Pietà*, Christ on the Mount (1496), Florence Academy; *Madonna* and Saints, Vatican, Rome; Frescos in S. M. Maddalena dei Pazzi, Florence; and the Ascension of our Lord, S. Pietro, Perugia. In 1499 Perugino began to decorate the Sala del Cambio, Perugia, with frescos of religious and classical subjects, which constitute his most important work. He himself painted the personifications of the Virtues, and the twelve figures of classic personages, as well as the God the Father, the Nativity, and the Transfiguration, and designed the arabesques for the pilasters and flat spaces of the walls and ceiling, which were painted by his assistants, Pinturicchio, Lo Spagna, Alfani, and Girolamo Genga. While the frescos were in progress Raphael became his pupil, and doubtless had his share in such preparatory work as might safely be entrusted to a novice of extraordinary ability. The series of frescos,

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the Sposalizio or Marriage of the *Virgin*, now in the Museum of Caen, Normandy; the *Madonna* in Adoration, National Gallery, London (painted for the Certosa, at Pavia); the *Pietà*, of the Pitti, Florence; the Ascension of Christ, in the Museum at Lyons; the Adoring Madonna, in S. Agostino, Perugia; and the fresco in S. M. Maddalena dei Pazzi, Florence, are Perugino's finest works. Many of those painted after 1500 are studio works, in which the master supplied his pupils with his old cartoons to be applied, in whole, in part, or in combination, to the carrying out of new commissions. Vasari, who is evidently unjust towards Perugino in many respects, may be right in attributing the haste and carelessness as to result of his latter years to the master's greed of gain. It is certain that by the practice above alluded to he injured his reputation in Florence and lost many of his pupils. In his best days, when he laboured conscientiously to produce the best work for its own sake, Perugino painted many pictures of incontestable excellence. He possessed the ability to feel and the power to express the deeper emotions of the human soul, and his spirit, though limited in its range of thought and narrow in its scope, was progressive up to the time when press of work and the habit of mechanical repetition made him somewhat negligent. He was a careful draughtsman, an excellent colourist in the Umbrian manner, understood anatomy and perspective, paid special attention to backgrounds, both landscape and architectural, and treated accessories with care and diligence. Among his works painted after 1504 are: *Resurrection* of Christ, Vatican, Rome, in which he was assisted by Raphael; Adoration of the Magi, Chapel of the Disciplinati, Città della Pieve; Assumption, Annunziata, Florence; Madonna and Saints, Palazzo Penna, Perugia; Adoration of the Magi, Freri; Adoration of the Infant Christ (1509), Historical Society, New York; and a fresco, now in the Kensington Museum, painted in 1522 for Fontignano, where he died of the plague the following year.—C. & C., Italy, iii. 170; Vasari, ed. Mi., iii. 565, 603, 610; Burckhardt, 82, 172, 558, 569; Mündler, Essai, etc., 159; Dohme,

2i.; Mezannotti, Commentario della Vita, etc., di Pietro Vannucci (Perugia, 1836); Lübke, Gesch. ital. Mal., i. 425.

PERUGINO, portrait, *Perugino*, Sala del Cambio, Perugia; dated 1500. Bust in a painted frame hanging by a string of beads from a nail. Another portrait in Raphael's *School* of Athens.—C. & C., Italy, iii. 214; Perkins, 25.

By *Perugino*, Uffizi, Florence; wood, dated 1494. Bust, with black skull-cap, a red vest laced over a white shirt, and purple coat with brown facing.—C. & C., Italy, iii. 194; Lavice, 52.

PERUZZI, BALDASSARE, born at Siena, March 7, 1481, died in Rome, Jan. 6, 1537. Sienese school; son of a weaver of Volterra; he was perhaps indebted to Il Sodoma for his early instruction, but soon learned to follow Pinturicchio. Went about 1504 to Rome, where he speedily won a favourable position. He executed frescos—an Eternal, Coronation of the Virgin, and Madonna with Saints—in S. Onofrio, and made designs for mosaics in S. Croce in Gerusalemme. By him also is the ceiling in the Camera dell' Eliodoro in the Vatican, partly repainted by Raphael. Peruzzi was an architect as well as painter, and built

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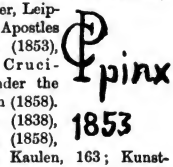
(1509) the Palazzo Chigi, called the Farnesina, and decorated its ceilings with frescos. He painted also many other frescos, the best of which are those in S. M. della Pace. In these he endeavoured to rival Michelangelo and Raphael, and some of them recall the grandeur of their works. In 1520 he succeeded Raphael as architect of St. Peter's, and held that position until the sack of Rome by the Spaniards in 1527, when he was captured and plundered of all he possessed. He was employed in architectural and engineering work until 1535, when he returned to Rome and began the Palazzo Massimi, which he did not live to finish. He was the last of the great artists of Siena.—C. & C., Italy, iii. 384; Vasari, ed. Mil., iv. 569, 615; ed. Le Mon., viii. 219; Ch. Blanc, École florentine; Burckhardt, 82; Dohme, 2i.; Lübke, Gesch. ital. Mal., ii. 410.

PESARESE, II. See *Cantarini*, Simone.

PESARO, JACOPO, portrait, *Titian*, Antwerp Museum; wood, H. 4 ft. 9 in. × 6 ft. Jacopo (nicknamed Baffo from his bishopric of Paphos in Cyprus), in the dress of a Dominican, praying for victory before St. Peter, to whom Alexander VI., in full pontificals, is presenting him; in the distance, a military harbour, with galleys at anchor. Painted in 1503, when Pesaro was on the eve of sailing against Santa Maura. Passed from collection of Charles I. of England to Spain and to the Netherlands; presented in 1825 by William I. to municipality of Antwerp. Injured by repainting. Copy in Casa Lazara, Padua. See *Madonna* di Casa Pesaro.—Waagen, Treasures, ii. 479; C. & C., Titian, i. 74.

PESCHEL, KARL GOTTLIEB, born in Dresden, March 31, 1798, died there, July 3, 1879. History painter, pupil of Dresden Academy under Pochmann (1762–1830); went in 1825 to Rome, where he contracted a life-long friendship with Ludwig Richter; after his return he painted frescos at Castle Pillnitz, and in 1838 assisted Bendemann in the decoration of the royal palace at Dresden, where he was professor at the Academy in 1837–77. Works: Rebekah at the Well; Entombment (1832), Weimar Museum; Joseph sold by his Brethren; Tobias; St. Stephen before the High Priests; Angels appearing to Jacob (1845), Come ye that are heavy laden! (1851), Dresden Gallery; Madonna (1829), Rebekah and Eliezer, Leipsic Museum; The Apostles crossing the Sea (1853), Schwerin Gallery; Crucifixion; Ezekiel under the Willows of Babylon (1858).—Cotta's Kunstbl. (1838), 253; D. Kunstbl. (1858), 151; Grosse, 56; Kaulen, 163; Kunst-Chronik, xiv. 731; Nagler, Mon., ii. 198.



PESELLINO, FRANCESCO, born in Florence in 1422, died there, June 29, 1457. Florentine school; real name Francesco di Stephano Giuochi; grandson and pupil of Giuliano Giuochi, called Pesello, whom he aided in experimenting with an oil medium. Francesco imitated Fra Filippo Lippi, according to Vasari, and this is evident if we accept as his work the predella of Lippi's altarpiece (three parts in Florence Academy and two in Louvre), and an Adoration of the Magi, Uffizi, which shows him to have been one of the best animal painters of his day. Among his other works are: Madonna, Städel Gallery, Frankfort; Trinity, National Gallery, London; Exhibition of a Relic, Liverpool Institution; and two predella scenes, Palazzo Doria, Rome.—C. & C., Italy, ii. 358; Vasari, ed. Le Mon., iv. 128, 180; ed. Mil., iii. 35, 41; Ch. Blanc, École florentine; Lübke, Gesch. ital. Mal., i. 310.

PESELLO, born in Florence in 1367, died there, April 6, 1446. Florentine school; real name Giuliano d'Arrigo di

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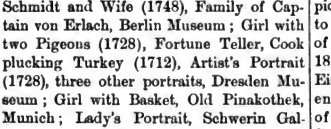
Giuocolo Giuochi. Vasari erroneously calls him Francesco Peselli, and makes Pesellino his son instead of his grandson. He is also wrong in making him a pupil of Andrea del Castagno, who was not born until 1390. None of his works extant. He was also an architect and a sculptor.—C. & C., Italy, ii. 354; Vasari, ed. Le Mon., ii. 136, 155; iv. 74, 180; ed. Mil., iii. 35, 41; Lübke, Gesch. ital. Mal., i. 310.

PESNE, ANTOINE, born in Paris, May 23, 1683, died in Berlin, Aug. 5, 1757. French school; history and portrait painter, nephew of the famous engraver Jean Pesne (1623–1700), pupil of his father, Thomas Pesne, a portrait painter, and of Charles de la Fosse, his uncle; studied then at Rome, Naples, and Venice, and while in Italy was called in 1710 to Berlin, where he became court-painter in 1711, and director of the Academy. Member of Paris Academy in 1720. Works: Portrait of Frederik William II., do. of the Painter Nicolaas Wleughels, Versailles Museum; do. of Frederick the Great (1739), do. of Engraver G. F. Schmidt and Wife (1748), Family of Captain von Erlach, Berlin Museum; Girl with two Pigeons (1728), Fortune Teller, Cook plucking Turkey (1712), Artist's Portrait (1728), three other portraits, Dresden Museum; Girl with Basket, Old Pinakothek, Munich; Lady's Portrait, Schwerin Gallery; Story of the Widow of Corinth, Wörlitz Gallery.—Bellier, ii. 246; Jal, 960; Nagler, xi. 159.



PETER, ST., Carlo *Dolci*, Palazzo Pitti, Florence; canvas, H. 5 ft. 8 in. × 3 ft. 11 in. St. Peter, sitting in a grotto, with clasped hands, weeping over his fault; in background, the cock. Painted in 1654 for Carlo Corbinelli. Engraved by V. Benucci. —Gal. du Pal. Pitti, i. Pl. 34.

By *Guido* Reni, Hermitage, St. Petersburg. The Apostle, in a blue tunic and yellow mantle, is represented with clasped hands, expressive of repentance.

PETER, ST., CHRIST'S CHARGE TO, Pietro *Perugino*, Sistine Chapel, Vatican; fresco. Christ, attended by the Apostles and others in a palatial court, gives the keys to Peter, who is kneeling; background, an octagonal temple with two porches, and a triumphal arch on each side, with landscape in background, figures in middle distance. One of his finest mural works. Finished in 1486.—C. & C., Italy, iii. 179; Woermann, ii. 238.

By *Rubens*, Hertford House, London; wood, H. 4 ft. 7 in. × 3 ft. Figures half-length, life-size. Christ, in the presence of three of his disciples, delivers the keys to Peter, to whom he appears to say: "Feed my sheep;" near the Saviour the heads of two sheep. Painted for chapel of tomb of Viscomte d'Amant, Chancellor of Brabant; sold to Lafontaine in Paris, whence taken to England and passed finally to Mr. Champion for £5,000; sold by Mr. Pinny (1824) to Prince of Orange for 2,500 guineas; sale of William II. (1850) to Lord Hertford, 18,375 francs. Engraved by Kraaft; Van Eisen; Winstanley. Same subject, different composition, painted for chapel of tomb of Jan Brueghel, in Chartreux, Brussels.—Smith, ii. 51; Waagen, ii. 157.

Subject treated also by Jacopo da Empoli, Trinità, Florence; Guido Reni, Cathedral of Fano; Heinrich von Hess, Church of All Saints, Munich; Jean François Brémond, Church of La Villette, Paris; Girolamo Mutiano, chapel in St. Peter's, Rome.

PETER, ST., DELIVERANCE OF, *Raphael*, Stanza d'Eliodoro, Vatican; fresco, dated 1514. In three compartments: middle, the angel awakening St. Peter, who lies between two slumbering guards; at right, he is leaving the prison with the angel, passing soldiers asleep on the steps; at left, the keepers awaking in dismay at the escape of their charge. In allusion to the escape of

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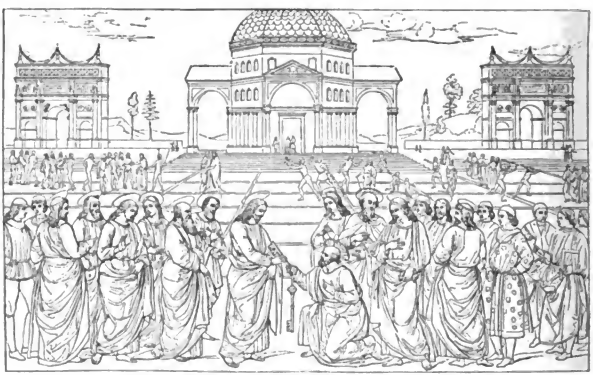
Cardinal Giovanni de' Medici (Leo X.) from prison just a year before his elevation to the pontificate. Engraved by Volpato.—Vasari, ed. Mil., iv. 343; Müntz, 368; Passavant, ii. 134; Ch. Blanc, École ombrienne; Kugler (Eastlake), ii. 435; Perkins, 155.

By *Velasquez*, Francis Cook, Richmond Hill, Surrey, England; H. 4 ft. 7 in. × 6 ft. 2 in. The Saint, in yellow drapery, is being raised from the ground by an angel; on left, three guards asleep; in background, a staircase. Early work, in manner of Alonzo Cano.—Curtis, 12.

Subject treated also by Francesco Albani, Uffizi and Palazzo Pitti, Florence; Il Calabrese, Dresden Museum; School of Caravaggio, Louvre; Domenichino, S. Pietro in Vincoli, Rome; Guercino, Madrid Museum; Gerard Honthorst, Berlin Museum; Pieter Neefs, Louvre; Spagnoletto, Dresden Museum; Rubens, Palazzo Pallavicini, Genoa; Hendrik van Steenwyck, elder (1604), Vienna Museum; Hendrik van Steenwyck, younger (1621), ib.; Valentin, Dijon Museum; Cornelis Wael, St. Ambrose, Genoa; Robert-Fleury, Salon, 1840.

PETER, ST., DENIAL OF, *Rembrandt*, Hermitage, St. Petersburg; canvas, H. 4 ft. 6 in. × 5 ft. St. Peter, standing before a fire, with his left hand extended, is speaking to a young woman on his right, who bears a lighted candle in her hand; near by are two soldiers, one of whom has removed his helmet and is about to drink from a bottle.—Smith, vii. 46.

By David *Teniers*, younger, Louvre, Paris; copper, H. 1 ft. 3 in. × 1 ft. 8 in.; signed, dated 1646. In front, four Walloon soldiers playing cards, with a fifth, standing, looking on; in background, left, St. Peter, standing, warming himself before a fireplace, against the side of which a peasant, seen from behind, is seated; a woman is interrogating the Saint, and a man behind him, with a pipe in his hand, awaits his answer; above, on the mantelpiece, the cock which crowed; background, right, soldiers going out. Collection of Louis XVI.; sale of Comte de Merle (1784), 10,320 livres. Engraved by



Christ's Charge to St. Peter, Pietro Perugino, Sistine Chapel, Vatican.

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Delaunay in Musée français.—Filhol, ix. Pl. 615; Kugler (Crowe), 324; Villot, Cat. Louvre.

PETER, ST., HISTORY OF, See *Masaccio.*

PETER, ST., MARTYRDOM OF, Sebastien *Bourdon*, Louvre; canvas, H. 11 ft. 10 in. × 8 ft. 6 in. St. Peter is fastened head downwards to the cross, which is held by one executioner, at right, while a second one, at left, pulls it with a rope; in front, at right, a woman, seen from behind and half-length, holds an infant in her arms; in background, the statue of a pagan divinity; above, an angel with a torch, and another with the palm and crown of martyrdom. Given in 1643 by the merchant jewellers of Paris to the chapter of Notre Dame; later in Musée Napoleon. Engraved by Nicolas Tardieu.

By Michelangelo da *Caravaggio*, Hermitage, St. Petersburg. Six soldiers raise the cross, to which the Saint is nailed with his head downwards, while an old man leaning on a staff looks at them. Probably from S. M. del Popolo, Rome. Altarpiece, formerly in the Giustiniani and Montmorency collections. Bought for Hermitage in 1808. —Meyer, Künst. Lex., i. 621.

By Anton van *Dyck*, Brussels Museum; canvas, H. 6 ft. × 3 ft. 6 in. The Apostle, bound head downwards to the cross, which two executioners and a soldier in armour are trying to raise upright. Head of St. Peter engraved by Calamatta (1851).—Smith, ii. 14.

By *Guercino*, Modena Gallery; canvas. St. Peter and executioners fastening him to a cross, which lies on the ground; above, an angel points out to him the celestial regions, and two others hold the crown of martyrdom. Painted in 1618, by order of Orazio Cabassi, for S. Bernardino, Carpi. One of the best works in his first manner. Carried to Paris in 1796; returned in 1815. Engraved (outline) by C. Normand.—Landon, Musée, ii. Pl. 36.

By *Guido* Reni, Vatican, Rome; wood, H. 9 ft. 6 in. × 5 ft. St. Peter is being fastened to the cross, head downwards, by two executioners. First manner, in style of Caravaggio. First placed, by order of Clement XIII., in palace of Monte Cavallo; afterwards in Vatican; carried to Paris in 1796; returned in 1815. Copies in mosaic in St. Peter's, and at S. M. del Popolo, Rome. One of Guido's best works; said to have been so much admired that it procured him the commission for the *Aurora*, in the Palazzo Rospigliosi.—Landon, Musée, vii. Pl. 51; Lavice, 314.

By Filippino *Lippi*, Brancacci Chapel, Carmine, Florence. One of the series of the history of St. Peter, begun by Masaccio, and formerly attributed entirely to him, but

Martyrdom of St. Peter, Filippino Lippi, Brancacci Chapel, Carmine, Florence.

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several of which, including this one, were finished by Filippino Lippi after his master's death. The picture represents at right the judgment of St. Peter, and at left his crucifixion. Engraved by C. Lasinio.—Réveil, xi. 757.

By *Michelangelo*, Cappella Paolina, Vatican, Rome; fresco on wall, under the window.

By *Rubens*, St. Pierre, Cologne; canvas. Three executioners bind and nail the hands and feet of the martyr to the cross, which a fourth plants in the ground; a fifth holds the Saint's left hand. Rubens's last picture; painted in 1638 for Jabach, who gave it to the church. Executed with the utmost vigour, and finished with great care, it shows no sign of diminished power.—Kugler (Crowe), ii. 286; Michiels, 357.

PETER, ST., IN PRISON, *Murillo*, Hermitage, St. Petersburg; canvas, H. 10 ft. × 8 ft. 6 in. In blue tunic and yellow mantle, seated on floor of prison, turning his head towards the angel, who points the way of escape; background, architecture and sleeping guards. Painted about 1674; one of eight large pictures for Hospital of La Caridad, Seville; carried off by Soult; Soult sale (1852), 151,000 francs.—Curtis, 263; L'Illustration, May 31, 1852; Hermitage Cat., 130.

PETER, ST., RAISING TABITHA, *Guercino*, Palazzo Pitti, Florence; canvas, H. 4 ft. 4 in. × 5 ft. 5 in. Tabitha lying dead upon a bier, surrounded by weeping women; beside the bier, one of the messengers sent to Lydda, pointing to the corpse, and beside him, St. Peter, with his right hand raised. Black in tone. Engraved by C. Ferrari.—Gal. du Pal. Pitti, ii. Pl. 19; Lavice, 60.

PETER ARBUEZ, ST., *Murillo*, Hermitage, St. Petersburg; canvas, H. 9 ft. 6 in. × 6 ft. 9 in. Two executioners, seizing the Saint from behind, attack him with sword and poniard as he kneels on the steps of an altar, looking up to an angel who brings the palm of martyrdom; a night scene. Taken in 1804 from baptistery of Cathedral, Seville, by the Prince of Peace, who left in its place a copy by Joaquin Cortes; purchased for Hermitage in 1831. Repetition in Vatican. Copy in Chapel of Belen, Seville Cathedral; another in Cordova Museum. Etched by M. Arteaga; lithographed by H. Robillard. This Saint, sometimes called St. Peter Martyr, was born in Aragon about 1441; was an efficient aid to Torquemada, and was slain in 1484 in the Cathedral of Saragossa.—Curtis, 264; Hermitage Cat., 131.

PETER MARTYR, ST., *Cima* da Conegliano, Brera, Milan; wood, H. 10 ft. 6 in. × 7 ft.; signed. The Saint, on a pedestal at the foot of which an angel plays the violoncello, in an arched cloister between SS. Nicholas and Augustin; background, a fine landscape.—Vasari, ed. Mil., iii. 645, 664; Sansovino, Ven. Des., 174.

By *Garofalo*, Ferrara Gallery; wood, H. 8 ft. 6 in. × 5 ft. 11 in. A group of three figures, with landscape background; above, a glory of angels. Represents death of Peter Martyr, of Verona; some authorities declare, says Lanzi, that it was painted in competition with Titian. Painted for S. Domenico, Ferrara.—Vasari, ed. Mil., vi. 465; Lanzi, iii. 203.

PETER MARTYR, ST., DEATH OF, *Domenichino*, Bologna Gallery; canvas, H. 10 ft. 9 in. × 7 ft. 2 in. Peter Martyr, lying on the ground beneath trees, is about to be despatched by the sword of a ruffian, while his companion takes to flight; above, five boy angels, one bearing the palm of martyrdom and the crown. The composition is a plagiarism on Titian's celebrated picture of the same subject, simply reversed, treated with extreme and painful realism. From Church of Dominicans at Brisighella. Was taken to Paris. Engraved by Rosaspina. Pinac. di Bologna, Pl. 13.—Viardot, 107; Lavice, 21.

By Lorenzo *Lotto*, S. Pietro Martire, Alzano; wood, figures life-size. Peter Martyr, with the knife in his forehead and the dag-

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ger in his breast, points to the ground, where the first word of the creed is written in the sand; near him, the two murderers; in middleground, to right, the companion friar fleeing; in background, a grove where woodmen fell trees and herdsmen tend flocks, with hills in distance; above, God the Father with winged children and cherubim.—C. & C., N. Italy, ii. 505.

By *Titian*, burned in the Chapel of the Rosary, in SS. Giovanni e Paolo, Venice, Aug. 16, 1867; wood (transferred to canvas in Paris in 1799), arched at top, H. 16 ft. 8 in. × 10 ft. The Saint wounded, lying prostrate at the edge of a wood, the hired murderer grasping his mantle and bending over to strike the fatal blow with his sword; to the left, the Saint's companion flying in terror; to the right, in the distance, the suborner of the murder in armour on horseback, with a satellite hurrying from the scene; above, two angels with the palm of martyrdom; background, a mountain landscape. St. Peter Martyr, born in Verona about 1205, was director of the Inquisition in N. Italy under Gregory IX. and Innocent IV., and persecuted the heretics of Milan with so much zeal that they assassinated him. This was one of the great masterpieces of the world. The dramatic power of the figures, the ineffable charm of the descending angels, the grandeur of the landscape background, and the incomparable harmony of tone can never be forgotten by those who were privileged to see it. It was painted in 1528–30, in competition with Palma Vecchio and Pordenone, for the brotherhood of St. Peter Martyr, and placed, April 27, 1530, over their altar in SS. Giovanni e Paolo, Venice; carried by the French to Paris, where it was transferred to canvas; returned to the church in 1816; removed temporarily in 1867, during repairs in the church, to the Chapel of the Rosary, and burned there, in the night of Aug. 16, with other valuable pictures. Copy by Cardi da Cigoli, once in the Uffizi, now in the original picture's place in the church. Another old copy in S. Domenico, Ancona. Engraved by Rota, Lefebre, Laurent, Zuliani, and others.—Vasari, ed. Mil., vii. 439; C. & C., Titian, i. 328; Boschini, Navegar Pittoresco, 12; Zanotto, Pinacoteca Veneta; Musée français, i.; Filhol, ii. Pl. 138; Landon, Musée, iii. Pl. 17; Klas. der Malerei, i. Pl. 57.

Death of St. Peter Martyr, Titian.

PETERS, ANNA, born at Mannheim, February 28, 1843. Flower and landscape

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painter, daughter and pupil, in Stuttgart, of Pieter Francis Peters; visited Holland, Switzerland, Bavaria, and the Tyrol; executed decorations in royal castles at Stuttgart and Friedrichshafen. Medals: Vienna, 1873; London, 1874; Munich, 1876; Amsterdam and Antwerp, 1877. Works: Cat and Upset Flower Pot; Blossoms and Fruits; Autumn Flowers; Magnolias and Glycina; Roses and Grapes, National Gallery, Berlin; Autumn Flowers, Stuttgart Museum. Her sister Petronella (born in Stuttgart, March 4, 1848), pupil of her father, is a successful genre painter.—Jordan (1885), ii. 167; Kunst-Chronik, xx. 349; Müller, 413.

PETERS, PIETER FRANCIS, born at Nymwegen in 1818. Landscape painter, son and pupil of the glass painter of same name; went in 1836 to Germany, and settled in 1845 at Stuttgart, whence he frequently visited the Tyrol, Switzerland, Italy, and France. With Herdtle he founded the permanent Art Exhibition in Stuttgart. Medals: London, 1872; Order of Michael, 1869. Works: Drachenstein in the Suabian Alps; Marble Quarry of Crestola; Mill near Monaco; View near Nymwegen; Falls near Laufenburg; Hohenaschau in Upper Bavaria; Hunter's Lodge in Winter; Granada; Hornberg; Liebenzell (40 water-colours); Isle of Meinau (20 do.); Views in Franconia (15 do.); do. in East Switzerland (10 do.).

PETERSEN, JOHAN ERIK CHRISTIAN, born in Copenhagen, April 3, 1839, died in Boston, March 19, 1874. Marine painter, pupil of Copenhagen Academy, then of Melbye and Dahl; took part in campaign of 1864, and went to America in 1865.—Kunst-Chronik, ix. 498; Weilbach, 543.

PETERSSEN, EILIF, born in Christiania, Sept. 4, 1852. History painter, pupil in Carlsruhe of Riefstahl and Descoudres, then in Munich of Diez; formed himself chiefly during travels in Italy and the Netherlands, and in Paris, and settled in his native city. Medal, Munich, 1876. Works: Death of Corfitz Ulfeld; Elizabeth of Sweden interceding for Torbon Oxe, Hamburg Gallery; Portrait of a Lady (1878), Christiania Gallery; Kiss of Judas; Instruction on the Piano (1879); Corte delle Mende in Venice (Jubilee Exhibition, Berlin, 1886).—Müller, 414; Meyer, Conv. Lex., xviii. 769.

PETIT, JEAN LOUIS, born in Paris, Nov. 30, 1795, died in 1876. History and marine painter, pupil of Mandevare, Regnault, and Rémond. Appointed professor of design in Stanislas College, Paris, in 1831. Medals: 3d class, 1834; 2d class, 1838; 1st class, 1841; L. of Honour, 1864. Works: Wrecked Bark (1819); Festival of Diana (1822); Fight between Roland and Rodomont (1827); Moonlight (1829); Lighthouse of Honfleur (1831), Valenciennes Museum; View of the Tarn (1833); Old Gambling-Room in Toulouse (1834); Port-Bail near Cherbourg (1834), Boulogne Museum; Sands of Port-Bail (1834); Rescue (1835); View of Calais (1836); Fort of Tatihou (1837); Harbour of St. Waast-La-Hogue (1837), Grenoble Museum; Harbour of Cherbourg, and the six French harbours on the Channel (1838); View of Granville Harbour (1840), Caen Museum; City and Port of Saint-Malo (1843), Cambrai Museum; Harbour of Calais (1857), Boulogne Museum.—Bellier, ii. 249; Larousse.

PETIT, (FRANÇOIS CHARLES) SAVINIEN, born at Frémilly (Haute-Marne) in 1815, died in 1878. Religious painter, pupil of Auguste Hesse. Medals: 3d class, 1844; 2d class, 1855, 1857. Works: Christ expounding the Scriptures (1840); Fall of Eve (1841); Descent from Cross (1844); Institution of the Sacrament (1857); Christ and the Samaritan Woman (1864).—Bellier, ii. 248; Larousse.

PETITJEAN, EDMOND, born at Neufchâteau (Vosges); contemporary. Landscape and marine painter. Works: Village near Dordrecht (1875); Canal, ib., The Moselle near Dieulouard (1876); Pilots' Stockade in Rough Weather (1877); Village Mill in Holland (1878); Pier at Vliessingen,

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The Meuse near Dinant (1879); Street at Liverdun, Norman Coast at Hennequeville (1880); Views in Lorraine (1881, 1882, 1883); Ostend (1882); Village of Circourt-Vosges (1883); Basin of Canal at Antwerp, Village in Country of Neufchâteau (1884); Street at Liverdun—Lorraine, Ramparts of Vliessingen (1885); Domgermain-le-Vignoble, Stockade of Ostend (1886).—Bellier, ii. 252.

PETITOT, JEAN, born at Geneva, July 12, 1607, died at Vevay in 1691. French school; portrait painter in enamel of great renown, supposed to have gone to Paris at an early age, and about 1634 to London, where the king's physician, Sir Theodore de Mayerne, an excellent chemist, communicated his discoveries in the treatment of enamels to Petitot, and introduced him to Charles I., who took him into his service and gave him apartments at Whitehall. He painted the portrait of that monarch and the royal family several times, and copied several pictures after Van Dyck, who assisted him with his advice. After the death of Charles I. he followed the royal family to France, where he found equal favour with Louis XIV., but on the revocation of the Edict of Nantes, in 1685, retired to his native land. He may almost be considered the inventor of painting in enamel, which he carried to a perfection before unknown; his works are extremely scarce and valuable. The Apollo Gallery in the Louvre contains about sixty of the finest, the most interesting of which are: Several portraits of Louis XIV. at different periods, three of Anne of Austria, two of Madame de Maintenon, La Duchesse de La Vallière, Ninon de l'Enclos, Madame de Sévigné, Duchess of Portsmouth, Christina of Sweden, Cardinal Richelieu, Madame de Montespan, Maréchal de Villars. The beautiful portrait of the Countess of Southamptom (1642, after van Dyck), now in the collection of the Duke of Devonshire, is declared to be the finest specimen of enamel painting in existence.—Bellier, ii. 253; Jal, 963; Nagler, xi. 177; Spooner, ii. 684.

PETRARCH, TRIUMPH OF, Louis *Boulanger*, private gallery. The return of the cortège from the Capitol, Rome, whither the poet had gone at the summons of the senate, in 1341, to receive the laurel crown. His chariot is surrounded by the Muses, and Revery is seated at his feet. Salon, 1836.

PETRI, HEINRICH, born at Göttingen in 1835, died at Düsseldorf, Feb. 15, 1872. History painter, pupil of Düsseldorf Academy; allied himself closely with Deger, and, after a short stay in Munich in 1857, studied in Rome (1858–59), with Overbeck as his model, and returned there in 1868. Works: Descent from the Cross (1862); Madonna (3, 1861–62–63); Mary and John beside the Cross (1864); Entombment (1870); The Virgin as Patron of Poor Children (1871).—Blanckarts, 56; Zeitschr. f. b. K., viii. 97.

PETRONILLA, ST., *Guercino*, Capitol Gallery, Rome; canvas. The body of St. Petronilla, in her bridal dress, is being lowered into the tomb. Three grave-diggers support the corpse, while a young man and two old men look on. To the right are two women and a person holding a taper, probably Flaccus, her betrothed; above, the Virgin in glory, surrounded by angels, kneeling before Christ, receives the Saint into heaven. A masterpiece in Guercino's second manner. Painted about 1622, by order of Gregory XV., for St. Peter's, Rome, where is a copy in mosaic, considered one of the finest in the church. Engraved by N. Dorigny; J. J. Frey.—Meyer, Künst. Lex., iii. 2; Lavice, 331.

PETTENKOFEN, AUGUST VON, born in Vienna in 1821. Genre painter of great local fame; loves to paint soldier and peasant life of Hungary, where he has travelled much. Member of Vienna Academy in 1866, of Munich Academy in 1867; knighted in 1876; professor in 1880. Works: Russian Bivouac near Igmand (1851); Monks in a Cloister (1853); Hungarian Puszta, do. Farm, do. Market (1854); Horses before

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Inn, Wandering Gypsies, Gypsies in the Puszta (1856); Hungarian Volunteers (1860); Soldier sharing Bread with Children (1866); Vehicle with Wounded Soldiers; Kissing Couple; Gypsy lighting his Pipe; A Rendezvous, Vienna Museum; Hungarian Peasants' Halt in the Puszta, After the Duel, Museum Fodor, Amsterdam; Ambulance Wagon, Hungarian Volunteers, W. H. Van-

St. Petronilla, Guercino, Capitol Gallery, Rome.

derbilt, New York; Sunrise, T. A. Havemeyer, ib.; Market Scene in Hungary, J. H. Stebbins, ib.; Market of Sznolnok, W. T. Walters, Baltimore.—Allgem. K. C., viii. 602; Müller, 414; Wurzbach, xxii. 134; Zeitschr. f. b. K., viii. (Mittheilungen, i. 60).

PETTER, ANTON, born in Vienna, April 2 (12 ?), 1781, died there, May 14, 1858. History painter, self-taught by copying in the Belvedere and Liechtenstein Galleries, Vienna; won six prizes at the Academy, of which he became a member in 1814, professor in 1820, and director in 1828. Visited Rome in 1808; honorary member of Milan, Venice, and Florence Academies. Works: Death of Meleager (1814); Alcibiades surprised by Socrates, Phædra slandering Hippolytus, Lais surprised by Aristippus (1820); Maximilian I. meeting his Firstborn (1822, masterpiece); Joanna of Aragon (1824); Peter and Sapphira (1826); Wenceslaus of Bohemia begging for his Father's Body (1828); Caius Gracchus (1832); King Ahasuerus condemning Haman (1835); Junius Brutus swearing Vengeance (1843); Rudolph von Hapsburg weeping over the Body of Ottocar; Maximilian meeting Maria of Burgundy, Johanneum, Gratz.—Cotta's Kunstbl. (1845), 219; Wurzbach, xxii. 135.

PETTER, FRANZ XAVER, born in Vienna, Oct. 22, 1791, died there, May 11, 1866. Flower painter, pupil of Vienna Academy under Wegmaier, and afterwards professor. Works: Flowers in a Vase, Fruits and Parrot (1833), Vienna Museum; many in private galleries and collections in Vienna.—Wurzbach, xxii. 137.

PETTIE, JOHN, born in Edinburgh in 1839. History and genre painter, pupil of the Trustees' Academy, Edinburgh; exhibited in 1861 The Armourers at the Royal Academy, and in 1862 removed to London; elected an A. R.A. in 1867, and R.A. in 1874. Works: The Armourers (1860); What d'ye lack, Madam? (1861); George Fox refusing to take the Oath at Holker Hall (1864), Drumhead Court Martial (1865); Arrested for Witchcraft (1866); The Doctor (1867); Pax Vobiscum, Tussle with a Highland Smuggler, Weary with Present Cares, The Rehearsal (1868); Disgrace of Wolsey, Gambler's Victim (1869); A Sally, Blythe May Day, Touchstone and Audrey (1870); Ped-

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lar, Love Song, Scene in the Temple Gardens (1871); Gypsy's Oak, Terms to the Besieged (1872); Flag of Truce, Sanctuary, Midnight Watch (1873); Juliet and Friar Lawrence, State Secret, Ho! Ho! Ho! (1874); Jacobites in 1745, Hal o' the Wynd's Smithy (1875); Knight of the Seventeenth Century (portrait of William Black), Hunted Down (1877); Rob Roy, The Laird (1878); Death Warrant (1879); Before the Battle, His Grace (1880); Her Grace, Trout Fishing in Highlands, Before his Peers (1881); Palmer's Tale, Eugene Aram, Duke of Monmouth before James II. (1882); Queen's Scholar at Westminster, Dost know this Waterfly? The Ransom, Jester's Merry Thought (1883); Reductio ad Absurdum, The Vigil, Site of Early Christian Altar (1884); Challenged! (1885); The Chieftain's Candlesticks (1886). —Meynell, 196; Portfolio (1878), 129.

PETZHOLDT, ERNST CHRISTIAN FREDERIK, born in Copenhagen, Jan. 1, 1805, died in Patras, Aug. 1, 1838. Landscape painter, pupil of Copenhagen Academy and of Eckersberg; travelled in Hartz Mountains in 1829 and in Italy and Sicily in 1830–35; returned to Denmark, and went in 1836 to Greece. Works: View in Capri; Villa of Hadrian at Tivoli (1833), Coast of Sicily (1836), Copenhagen Gallery; View from Villa Pamfili; View in Pontine Swamps.—Weilbach, 552.

PETZL, JOSEF, born in Munich, Dec. 23, 1803, died there, April 23, 1871. Genre painter, pupil of Munich Academy under Langer, then in Berlin (1827) of Begas; spent one year in Dresden; travelled in Germany, Denmark, and Sweden; returned to Munich in 1831; went to Rome in 1832–34, and in the suite of King Otto to Greece and Constantinople; afterwards lived in Venice two years. Works: Greek Chiefs; Greek Wedding; Distribution of Inheritance; Runaway Daughter among Actors; Slave-Dealer and Eunuch showing Three Slaves to Pasha; The Novice, Berne Museum; On the Alp (1830), Signing of Marriage Contract in Rome (1838), Kunsthalle, Hamburg; Tavern Scene on Prussian Frontier at Time of the Cholera (1833), Königsberg Museum; Tyrolese in Flight; Invalid; Best Shot. His brother Ferdinand (born in Munich, Oct. 19, 1819), is an architecture painter; an Interior of the Frauenkirche, Munich, by him, is in the Provinzial Museum, Hanover, and the Frauenkirche in Munich before its Restoration in 1858 (12 oil-sketches), in the New Pinakothek, Munich.—Dioskuren (1871), 147, 215; V. Müller, Handbuch München, 164; Nagler, Mon., iv. 95.

PEYROL. See *Bonheur*, Juliette.

PEYRON, JEAN FRANÇOIS PIERRE, born at Aix, Dec. 15, 1744, died in Paris, Jan. 20, 1814. Genre painter, pupil of Arnulfi and Lagrenée the elder. Won the grand prix de Rome in 1773. Returned to France in 1781; appointed director of the Gobelins, and admitted to the Academy in 1787. Works: Death of Seneca (1773); Cimon going to Prison; Socrates inducing Alcibiades to leave the House of a Courtesan; Curius Dentatus surprised by the Samnite Ambassadors; Funeral of Miltiades (1782); Alcestis devoting herself to Death to save Admetus (1785), Paulus Æmilius the Conqueror of Perseus (1804), Louvre; Curius Dentatus refusing the Presents of the Samnites (1787), Fontainebleau Palace (sketches for this in Marseilles and Grenoble Museums); Death of General Wallhubert in Battle of Austerlitz (1808), Versailles Museum.—Bellier, ii. 258; Ch. Blanc, École française; Villot, Cat. Louvre; Biographie univ.

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PFANNSCHMIDT, KARL GOTTFRIED, born at Mühlhausen, Thuringia, Sept. 15, 1819. History painter, pupil in Berlin of Daege and Cornelius; visited Italy several times, and studied especially the masters of the 15th and 16th centuries. Member, professor, and senator of Berlin Academy. Gold medal, Berlin, 1884. Works: Last Supper, Schlosskapelle, Berlin; Holy Family, Raczynski Gallery, ib.; Altarpiece, St. Paul's, Schwerin; Wall Paintings, Schloss-

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kirche, ib.; Resurrection, St. Mary's, Barth, Pomerania; Altarpiece, St. Gotthard's, Brandenburg; Entombment, The Holy Women at Christ's Tomb (Jubilee Exhibition, Berlin, 1886).—Christl. Kunstbl. (1873), 38; Müller, 415; Rosenberg, Berl. Malersch., 120.

PFEIFFER, WILHELM, born at Wolfenbüttel, Jan. 15, 1822. Genre and animal painter; studied in Munich, where he now lives and paints chiefly small equestrian pieces, which are in great demand. Works: Landscape with Horses; Runaway Farm-Horse; Bringing in Hay before Storm, Provinzial Museum, Hanover; Old Peasant and Scarecrow, New Pinakothek, Munich; Morning Ride (1879); Sowing (Jubilee Exhibition, Berlin, 1886).

PFLEGER, KARL NIKOLAUS, born in Munich, died there in 1688. German school; history painter, studied in Munich and for three years in Italy. Master of the guild in 1659, and one of the notable artists who worked in Munich during the second half of the 17th century. Court-painter in 1685. Works: Christ, Joachim, Joseph, Zachariah and Elizabeth (life-size), Incredulity of Thomas, Frauenkirche, Munich.—Nagler, xi. 218.

PFLUG, JOHANN BAPTIST, born at Biberach, Würtemberg, in 1785, died there in 1865. Genre painter, pupil of Munich Academy, where he copied old Dutch masters, especially Netscher; painted mostly humorous scenes from Suabian peasant life and military subjects; many of them are in the royal palaces at Stuttgart and Friedrichshafen. Works: The Gamblers; Peasant Wedding; Gypsy Family; Peasant Inn; Battle of Stockach (1842); Distribution of Medals among Veterans (1843); Austrian Hussars (1844); Departure of Russians from Waldsee; Several pictures at Villa Rosenstein, near Stuttgart.—Nagler, xi. 219.

PFORR, JOHANN GEORG, born at Upfen (Ulfen?), Hesse, Jan. 4, 1745, died in Frankfort, June 9, 1798. German school; animal painter, pupil of Cassel Academy; won the first prize in 1778, became member in 1779, and settled in Frankfort in 1781. Called the German Wouwerman, from his skill in painting the horse. Works: Horse Market, Falcon Chase (1786), Two English Horses (1797), Turkish Stallion (1798), four others, Städel Gallery, Frankfort; Others in Rehn Collection, ib.; Horses taken to Pond, Oldenburg Gallery. His son Franz (born in Frankfort, April 5, 1788, died at Albano, June 16, 1812) was a history painter, pupil of Tischbein in Cassel, then of Vienna Academy, where he was allied with Overbeck, with whom he went to Rome and became a follower of Cornelius. Work: Rudolph von Hapsburg giving his Horse to the Priest, Städel Gallery, Frankfort.—Förster, iv. 228; Nagler, xi. 221; do., Mon., ii. 795; Riegel, Gesch. des Wiederauflebens der d. K. (Leipsic, 1882), 244, 247.

PHASIS, painter, date unknown; mentioned in an epigram by Cornelius Longinus as having painted a picture of the Athenian general Cynegirus, distinguished at Marathon (490 B.C.).—Herod, vi. 114; Anthol. Gr., ii. 184, 2 (Planud., iv. 117); Sillig, 33.

PHELAN, CHARLES T., born in New York in 1840. Landscape painter, pupil of Professor Rondel. Exhibits at the National Academy. Studio in New York. Works: Storm and Sheep, Brook in Ulster County (1880); Near Ravenswood, Suburb in Long Island (1881); Sheep Drinking, Sheep going to Pasture (1882); Autumn Study—Ravenswood (1884), T. B. Clarke, New York.

PHELPS, WILLIAM PRESTON, born in New Hampshire; contemporary. Landscape painter, pupil of Velten in Munich. Occasionally exhibits at National Academy. Studio in Lowell, Mass. Works: Forest Scene near Munich, Morning, Evening (1878); Tillers of the Soil, Autumn (1880).

PHILIP II., portrait, *Titian*, Palazzo Giustiniani, Padua; canvas, H. 3 ft. 9 in. × 3 ft. 1 in. The Prince, in black-silk doublet and white pelisse, sitting in an arm-chair. Painted in Augsburg in 1550; from the Bar-

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berigo collection. The original sketch from which later portraits were painted.—C. & C., Titian, ii. 205; Vasari, ed. Mil., vii. 450; Ridolfi, Maraviglie, i. 262.

By *Titian*, Madrid Museum; canvas, H. 6 ft. 4 in. × 3 ft. 8 in. The Prince, in armour, with the collar of the Golden Fleece. Painted in Augsburg in 1551; sent in 1553 to Queen Mary of England by Mary of Hungary, sister of Charles V., when the latter was preferring Philip's suit; returned, after the marriage in 1554, to Mary of Hungary, who took it to Spain in 1556. Replica, probably by Orazio or Cesare Vecelli, at Chatsworth; a poor copy, probably by a Spaniard, in Northwick Collection.—C. & C., Titian, ii. 208; Revue universelle des arts, iii. 132.

By *Titian*, Naples Museum; canvas, full-length, life-size; signed. The Prince, standing, in a doublet of white silk shot with gold, the left hand holding a glove. Painted in 1553. Repetitions or copies in Palazzo Pitti, Florence; Palazzo Corsini, Rome; Blenheim; Castle Howard; and Lord Stanhope Collection. Engraved by Cipriani.—C. & C., Titian, ii. 210; Klas. der Malerei, i. Pl. 62; Gal. du Pal. Pitti, Pl. 109.

PHILIP III., portrait, *Velasquez*, Madrid Museum; canvas, H. 9 ft. 10 in. × 10 ft. 4 in. The King, on a spirited horse, holding in his left hand the baton of command, gallops on the seashore; he wears steel armour, a black hat with plumes, a ruff, and a crimson scarf which floats behind from his shoulder. Painted about 1644. As Philip III. was dead before Velasquez went to Madrid, the features were taken from contemporary portraits. Etched by F. Goya; Fatcho.—Curtis, 43; Gal. Esp.; Madrazo, 606.

PHILIP IV., portrait, *Rubens*, Munich Gallery; canvas, H. 3 ft. 7 in. × 2 ft. 8 in. Face three-quarters view; dress, black silk and velvet mantle, with Order of Golden Fleece suspended by a gold chain. Companion piece, same size, Elizabeth de Bourbon, his consort, in black silk adorned with pearls. Both pictures engraved by Pontius and Louys; in small, by Viennot.—Smith, ii. 75.

By *Rubens*, Windsor Castle; canvas, H. 8 ft. 4 in. × 7 ft. On horseback, in armour covered with a silk mantle, crowned with laurel by Victory, who hovers above him with a palm branch in her hand; background, an open country with a combat of cavalry in distance.—Waagen, Treasures, ii. 435; Smith, ii. 240.

By *Velasquez*, Mrs. Henry Huth, Wykehurst, Surrey, England; canvas, H. 6 ft. 9 in. × 4 ft. About fifty years old, full-length, standing; black dress and cloak, Order of Golden Fleece; left hand, resting on his sword, holds his hat; in right, a paper; behind, a table covered with a red cloth; background, red drapery. Same history as *Isabel* of Bourbon, of Mrs. Huth, of which it is the companion.—Curtis, 50.

By *Velasquez*, Hermitage, St. Petersburg; canvas, H. 6 ft. 11 in. × 4 ft. The King, full-length, in a black dress with the Order of the Golden Fleece, stands in a room opening on a balcony; his right hand holds a letter, his left is on his sword; near him a chair, and a table on which is his hat; on left, a red curtain. Sold, with the companion portrait of Olivàres, at King of Holland sale (1850) for 38,815 florins.—Curtis, 50.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 11 in. × 4 ft. 10 in. Full-length, in black dress, kneeling behind a desk covered with rich orange and pearl-coloured tapestry; left hand holds his hat; above, a curtain similar to covering of desk. Latest manner. Companion to similar picture of same size of Marianna of Austria, Madrid Museum.—Curtis, 49; Madrazo, 619.

By *Velasquez*, Madrid Museum; canvas, H. 9 ft. 10 in. × 10 ft. 4 in. The King, mounted on a bay horse and carrying a baton, gallops to right; he wears steel armour inlaid with gold, a narrow linen collar, a plumed chapeau, and a crimson scarf which floats behind from his waist. Painted about 1644; second manner. Old copy in Vienna Museum. Other repetitions: Earl

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of Northbrook, London; Sir Richard Wallace, ib.; Sir Philip Miles, Leigh Court; Duc de Montpensier, Seville; Palazzo Pitti, Florence; Drawing in Albertina Collection, Vienna. Etched by F. Goya.—Curtis, 44; Madrazo, 606.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 6 in. × 3 ft. 4 in. The King, full-length, in black dress and bare head, standing; in right hand, a folded paper; his left on a table on which is his hat. Earliest known portrait by Velasquez; painted about 1623, soon after he went to Madrid.—Curtis, 47; Madrazo, 612.

By *Velasquez*, National Gallery, London; canvas, H. 6 ft. 6 in. × 3 ft. 8 in. Full-length, about thirty years old, standing three-quarters right, bare head, in black dress trimmed with silver, cloak on right shoulder, short breeches, white stockings, Order of Golden Fleece on breast; right hand holds a folded letter, left on hilt of sword; at left, his hat on a table; behind, a curtain. Taken from Royal Palace, Madrid, by General Desolle, whose daughter sold it to Mr. Woodburn; afterwards at Fonthill and Hamilton Castle, Lanark; Duke of Hamilton sale (1882), £6,300. Identical with portrait in Vienna Museum, except that latter is only three-quarters length.—Curtis, 51, 379; Buchanan, i. 147; Stirling, iii. 1397; Waagen, iii. 297; L'Art, July 2, 1882; Art and Letters (1882), i. 326.

By *Velasquez*, National Gallery, London; canvas, H. 2 ft. 1 in. × 1 ft. 8 in. Bust, about fifty years old, in black silk habit, linen collar, and chain of Order of the Golden Fleece; his long hair falls on his collar. Painted about 1655; formerly belonged to Prince Demidoff; purchased in 1865 in Paris from M. Sano, with landscape by Ruysdael, for £1,200. Copy by Carreño, Academia S. Fernando, Madrid. This picture is the type or model of all the bust portraits of Philip IV. by Velasquez. Engraved by E. Rodrigues; P. Perete; P. Rajon; and others.—Curtis, 53; Portfolio (1874), 81; Wornum, Etchings from Nat. Gal. (London, 1876).

By *Velasquez*, Uffizi, Florence; canvas, H. 11 ft. 1 in. × 8 ft. 9 in. The King, in armour and wearing a sword, is mounted on a prancing horse, holding a baton in his right hand over his horse's head; behind him, two boy angels and a negro bearing a helmet; in the air above, two female figures—one with a cross and olive wreath, the other with a thunderbolt; background, landscape and a building. Probably painted in 1638 and sent to Florence to assist Tacca in modelling the statue of the King (1640), now in front of Royal Palace, Madrid. Engraved by C. Mogalli.—Curtis, 46.

By *Velasquez*, Vienna Museum; canvas, H. 4 ft. × 2 ft. 8 in. Identical with portrait in National Gallery, London, but only three-quarters length.—Curtis, 52, 379.

PHILIP PROSPER, Don, son of Philip IV. and Maria of Austria, *Velasquez*, Vienna Museum; canvas, H. 4 ft. 2 in. × 3 ft. 3 in. About two years old, in a dark frock and white apron, standing, his right hand on back of an arm-chair, on which lies a small white dog. Called in catalogue Margarita Theresa. Painted in 1659. Etched by W. Unger.—Palomino, iii. 349; Curtis, 61.

PHILIPPI, HEINRICH, born at Cleve in 1838, died in Düsseldorf, Sept. 18, 1874. History, genre, and animal painter, pupil of Düsseldorf and Munich Academies, then studied in Rome; took part in the campaigns of 1866 and 1870–71. Works: Thusnelda in Triumph of Germanicus; Scene from Peasants' War; Scenes from Roman and Pompeian Life; Letter and Picture from Son at Capital; Ewes of High Breed.—Blanckarts, 74.

PHILIPPOTEAUX, HENRI EMMANUEL FÉLIX, born in Paris, April 3, 1815, died there, Nov. 8, 1884. History and battle painter, pupil of Léon Cogniet. Medals: 2d class, 1837; 1st class, 1820; L. of Honour, 1846. Works: Rock of Ice (1833); Retreat from Moscow (1835), Palais de Trianon; Capture of Ypres (1837), Siege of Antwerp in 1792 (1838), Battle of Stockach (1839); Bayard on the Bridge of Garigliano (1840),

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Versailles Museum; Death of Turenne (1838), Marseilles Museum; Louis XV. visiting Battle-Field of Fontenoy (1840), formerly in Luxembourg; Battle of Mount Tabor, Battle of Rivoli (1845), Versailles Museum; Entrance to Pass of Mouzaïa, Defence of Mazagran (1842); Attack on Medeah (1843); People of Sedan returning after Battle of Douzy, Battle of Oued-Jer (1844); Battle of Rivoli (1845); Duc d'Orléans releasing Prisoners, Algerian Women, Street in Algiers (1846), Colonel Gourgaud saving Napoleon's Life (1848); Incident of Campaign in France, Halt of Light Cavalry, Crown of Periwinkles (1849); Last Banquet of the Girondins (1850), Marseilles Museum; General Bonaparte, Deception, Returning from Tavern (1853); Incident of Defeat of Cimbri (1855); Charge of African Cavalry at Balaklava (1859), Versailles Museum; General Forey applauded by Troops after Battle of Montebello, Emperor Napoleon embracing General Forey in the Station at Voghera, Nuns in a Chapel (1861); Battle of Montebello (1863), Versailles Museum; Battle of Diernstein (1863); Siege of Puebla, General Forey entering Mexico in Triumph—June 10, 1863 (1865); Return of Sainte-Anne-la-Palude's Pardon (1866); Arrival of Remains of Napoleon I. at Courbevoie (1867); Capture of Great Redoubt at Moskowa, St. Séverin's Sunday (1870); Bombardment of Paris (1873); Portrait of Napoleon as Lieutenant, Portraits of Generals Dampierre and Reynier, Versailles Museum; Panorama of the Defence of Paris (on the Champs Elysées, Paris); Defence of Châteaudun (1879); "They are Here" (1880); The Discovery, Wm. Astor, New York.—Bellier, ii. 263; Larousse.

PHILISCUS, painter, date unknown; mentioned by Pliny (xxxv. 40 [141]) in connection with his picture of a Painter's Studio, with a boy blowing the fire.—Sillig, 350.

PHILLIP, JOHN, born in Aberdeen, April 17, 1817, died at Kensington, Feb. 27, 1867. History and portrait painter, pupil in London of T. M. Joy in 1836, and of Royal Academy in 1837; exhibited portraits in 1838–39, and Tasso in Disguise in 1840. During the next ten years he painted many clever Scotch subjects, among the best of which were Baptism in Scotland (1850) and Scotch Washing (1851). Visited Spain in 1852 and 1856, after which his style changed and his art and subjects became Spanish. Elected an A.R.A. in 1857, and R.A. in 1859; went to Spain again in 1860, and to Rome in 1866. Phillip was one of the best colourists of the British school. Works: Visit to the Gypsy Quarter (1853), Letter Writer of Seville (1854), belonging to the Queen; Death of the Contrabandista (1858); Marriage of the Princess Royal (1860); Dolores (1862); Agua Bendita (1863); La Gloria (1864); Early Career of Murillo (1865); Chat around the Brasiers (1866); Antonio (1867).—Redgrave; Wilmot-Buxton, 161; Art Journal (1867), 127, 153; Sandby, ii. 306.

PHILLIPS, THOMAS, born at Dudley, Warwickshire, Oct. 18, 1770, died in London, April 20, 1845. Studied with Francis Eginton, glass painter, Birmingham; went to London in 1790, and was employed by Benjamin West on the window of St. George's Chapel, Windsor. Became an exhibitor in 1792 at the Royal Academy; A.R.A. in 1804, and R.A. in 1808. In 1825 he succeeded Fuseli as professor of painting, and after his resignation, in 1832, published his lectures on the "History and Principles of Painting" (London, 1833). He executed some historical subjects, but was

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more successful as a portrait painter, though he does not occupy high rank as a colourist. Among his sitters were the Prince of Wales, Duke of York, Duke of Sussex, Marchioness of Stafford, Lord Lyndhurst, Lord Egremont, Lord Byron, Hallam, Southey, Coleridge, Crabbe, Faraday, and many other notabilities. Works: Wood Nymph, Sir David Wilkie, National Gallery; Sir N. Tindal, Lord Thurlow, Blake, Faraday, Sir F. Burdett, Byron, Chantrey, Dibdin, National Portrait Gallery, London. His son, Henry Wyndham Phillips (1820–68), was also a successful portrait painter.—Redgrave; F. de Conches, 373; Ch. Blanc, École anglaise; Sandby, i. 331.

PHILOCHARES, Greek painter, supposed to have been identical with the brother of Æschines (389–314 B.C.), of whom Demosthenes speaks contemptuously (De Fals. Legat., 237), but whom Ulpian ranks with the greatest painters (Ad. Demos., 386). Pliny says (xxxv. 10 [27]) that Augustus consecrated two of his pictures, one of which represented an old man and his son, on the wall of the Curia and in the Comitium, Rome.—Brunn, ii. 257.

PHILOCLES, a very early Egyptian painter, date unknown. Pliny says (xxxv. 5 [16]) that the invention of line drawing has been assigned both to him and to Cleanthes of Corinth.

PHILOMELA AND PROCNE, William Adolphe *Bouguereau*, Luxembourg Museum; canvas, oval, H. 5 ft. 3 in. × 4 ft. Figures draped, three-quarters length, one with a lyre, the other with a tambourine. Painted in 1861.

PHILOSOPHER IN MEDITATION, *Rembrandt*, Louvre, Paris; wood, H. 11 in. × 1 ft. 1 in.; signed, dated 1633. A bearded old man, in a fur-trimmed robe, seated in contemplation before an open window, in a vaulted apartment, beside a table on which are books and an inkstand; at right, a woman ascending a winding staircase; in foreground, at right, another woman tending a fire. This, and the following picture, sold at the sale of Comte de Vence (1750), 3,000 livres; sale of Duc de Choiseul (1772), 14,000 livres; sale of M. Randon de Boisset (1777), 10,900 livres; sale of Comte de Vaudreuil (1784), 13,000 livres. Engraved by Surugue (1754); R. Houston; Herstel; W. Baillie; M. Bisi, with changes; Wattelet; J. Longhi.—Musée français; Filhol, viii. Pl. 575, Vosmaer, 35, 431; Smith, vii. 66.

By *Rembrandt*, Louvre; wood, H. 11 in. × 1 ft. 1 in. An old man, in dark robe and velvet cap, seated in meditation before a

Philosophers, Rubens, Palazzo Pitti, Florence.

closed window, in a vaulted room, beside a table on which are books and a globe; at left, a winding stairway. History and engravers same as preceding. Painted in 1633.—Filhol, iv. Pl. 261; Musée français; Vosmaer, 35, 431; Smith, vii. 66.

PHILOSOPHERS, *Rubens*, Palazzo Pitti, Florence; wood, H. 5 ft. × 4 ft. 2 in. Figures half-length, around a table. At right, Hugo Grotius, his dog with his paws on his knee; in centre, Justus Lipsius, with an open book before him; next, Philip Rubens, with a pen in his hand; behind the last, at left, the painter himself, standing. En-

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graved by Paradisi.—Smith, ii. 149; Gal. du Pal. Pitti, i. Pl. 84.

PHILOSOPHY, *Raphael*, Camera della Segnatura, Vatican; fresco, medallion of ceiling. Female figure seated on a marble throne-chair; symbolical representations of the four elements are woven into her dress, and on her knees are books entitled "Naturalis et Moralis;" two genii stand by, holding inscribed tablets. Painted in 1512; probably entirely by Raphael.—Engraved by B. Audran; R. Morghen; and others.—Passavant, ii. 88; Müntz, 311, 316, 350.

By *Raphael* (fresco). See *School* of Athens.

PHILOXENUS, painter, of Eretria, pupil of Nicomachus, probably about 330 B.C. He painted for King Cassander a picture of one of the battles between Alexander and Darius, which, says Pliny (xxxv. 36 [110]), was inferior to none. A grotesque picture representing three Sileni at their revels was also his work.

PHRYLUS, painter. See *Erillus*.

PHRYNE GOING TO THE BATH AS VENUS, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 6 ft. 4 in. × 5 ft. 5 in. An extensive landscape, with baths in middle distance, and a crowd of figures in foreground; among them, on right, Phryne as Venus in her chariot; on left foreground, Demosthenes taunted by Æschines. Royal Academy, 1838; Turner Collection. Engraved by J. B. Allen.—Hamerton, Life; Cat. Nat. Gal.

PHRYNE BEFORE THE TRIBUNAL, Jean Léon *Gérôme*, Paris; canvas. Phryne, accused by Euthias of a capital crime, was defended by one of her lovers, the orator Hyperides. When his eloquence failed to move the judges, he bade her unveil her charms and thus secured her acquittal. Salon, 1861. Engraved by Flameng.—Gaz. des B. Arts (1861), x. 266.

PIAZZA, CALLISTO, born at Lodi, died there in 1561 (?). Venetian school; history painter, son and pupil of Martino Piazza (died in 1527), and one of the most successful followers of Titian, although he imitated Giorgione also, and afterwards studied at Brescia under Romanino; settled at Lodi about 1529, and in 1539 went to Spain and painted in the Escorial, and thence to Lisbon, where he was the recipient of great honours. His earlier works are distinguished for grand conception and powerful colouring, but in his latter years he became flat and mannered. His masterpiece is an Assumption (1533), in the parish church at Codogno, said to be worthy of the ablest disciple of that school. Other works: Visitation of Mary (1521), S. Maria in Calchera, Brescia; Nativity (1524), S. Clemente, ib.; Daughter of Herodias (1526), Vienna Museum; Massacre of the Innocents, Cathedral, Lodi; Beheading of (1530), and four other Episodes in Life of St. John, Pietà (1538), Mysteries of the Passion, Life of the Virgin, S. Maria Incoronata, ib.; Madonna Enthroned, St. Stephen crowned by Angels, Marriage at Cana (1545), Brera, Milan. His brothers Cesare and Scipione were also painters. A Madonna (ascribed to Cesare da Sesto) is in the Turin Gallery.—C. & C., N. Italy, ii. 432; Kunstbl. (1838), No. 75; Lanzi (Roscoe), ii. 188; Lübke, Gesch. ital. Mal., ii. 622; Nagler, xi. 252.

PIAZZETTA, GIOVANNI BATTISTA, born in Venice in 1682, died there, April 28, 1754. Venetian school; pupil of Antonio Molinari, a mediocre painter; afterwards studied the works of Guercino and adopted his system of chiaroscuro and bold relief. Among the last of the Venetian painters of any note. Among his best works are: Glory of St. Dominick, in SS. Giovanni e Paolo, Venice; and the Decollation of St. John, Santo, Padua. Most of his works have been engraved.—Ch. Blanc, École vénitienne, Appendice, 48; Burckhardt, 799.

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PICHON, PIERRE AUGUSTE, born at Sorèze (Tarn), Dec. 6, 1805. History and portrait painter, pupil of Ingres. Medals: 3d class, 1843; 2d class, 1844; 1st class,

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1846, 1857, and 1861; L. of Honour, 1861. Works: Adam and Eve (1836); Virgin with Angels (1837); St. Francis receiving the Stigmata (1838); St. Martin dividing his Cloak, Christ at the Column (1830); Joan of Arc (1858), Orléans Museum; Paintings at St. Séverin, St. Eustache, St. Sulpice, St. Roch, and Jesuits, Paris; Portraits of Isambert, D. Miguel, and Bresson.—Bellier, ii. 265; Larousse.

PICK-A-BACK, Sir Joshua *Reynolds*, Lord Monson, England. Portrait of Mrs. Payne-Gallwey, with her little daughter on her shoulder, enjoying a frolic together. The lady was Philadelphia, daughter of General De Lancey and wife of Stephen Payne, who took name of Gallwey—of Tofts Hall, Norfolk. The little girl, their only child, was Charlotte, who married, in 1797, John Moseley, Esq., of Glenham House, Suffolk. Painted about 1779. Engraved by J. R. Smith; Zobel (1874).—Athenæum, Dec., 1874, 758; Stephens, English Children by Sir Joshua Reynolds.

PICKERING, Miss EVELYN; contemporary. Figure and portrait painter. Exhibits chiefly in Grosvenor Gallery. Works: Ariadne in Naxos (1877); Venus and Cupid (1878); Night and Sleep (1879); Mater Dolorosa, Medea (1880); The Gray Sisters, Angel of Death (1881); Christian Martyr, Phosphorus and Hesperus (1882); By the Rivers of Babylon (1883); Mater Dolorosa, Subject from Tibullus (1884); A Dryad (1885); The Dawn (1886).

PICKERSGILL, FREDERICK RICHARD, born in London in 1820. History painter; nephew of H. W. Pickersgill; pupil of his mother's brother, W. F. Witherington, and student in 1840 of Royal Academy, where he exhibited in 1841, Combat between Hercules and Achelous, and Amoret delivered by Britomart. Won in 1843 a prize of £100 for cartoon of Death of King Lear, exhibited at Westminster Hall, and in 1847 one of £500 for painting of Burial of Harold, bought for Houses of Parliament. Elected an A.R.A. in 1847, and R.A. in 1857; keeper and trustee of Royal Academy since 1874. Works: Britomart unveiling Amoret (1848); Circe (1849); Rape of Prosperine (1850); Pan and Syrinx (1852); Death of Francesco Foscari (1854); Britomart Unarming (1855); Duke Orsino and Viola (1857); The Bribe (1858); Delilah asking Forgiveness of Samson (1859); Frederick banishing Rosalind (1861); Crusader's Return (1862); Ferdinand and Miranda (1863); Unfriended (1865); Columbus at Lisbon (1868); Old Letters (1875).—Sandby, ii. 304.

PICKERSGILL, HENRY WILLIAM, born in London, Dec. 3, 1782, died April 21, 1875. Portrait and history painter, pupil of George Arnold, and student of Royal Academy in 1805. Elected an A.R.A. in 1822, and R.A. in 1826; librarian in 1856. Began by painting historical and mythological subjects, but finally devoted himself almost exclusively to portraiture, in which he was very successful. His portrait of Robert Vernon (1846) is in the National Gallery; portraits of Wordsworth, Godwin, Bentham, M. G. Lewis, Hannah More, Stephenson, Talfourd, National Portrait Gallery. Many works in the College Halls at Oxford. Among other ideal works are: Falconer of the Olden Time (1861); Rivals (1862); First Lesson (1871); Streamlet (1872). His son, Henry Hall (died 1861), was a portrait and history painter.—Sandby, ii. 47; Art Journal (1875), 231.

PICKNELL, WILLIAM L., born in Boston, Mass., in 1853. Landscape painter, pupil in Rome of George Inness, and in Paris of Gérôme; painted in Brittany for several years under Robert Wylie. Honourable mention, Paris Salon, 1880. Returned to America in 1882. Studio in Boston. Works: On the Lande—Brittany (1875); Breton Peasant Girl feeding Ducks (1877); Fields of Kerren (1878); Road to

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Concarneau (1880), Fairman Rogers, Philadelphia; Scene in Brittany—France (1880); Unloading Fish, Meadows of St. Vast (1883); Getting under Way, Coast at Ipswich, Coast at Annisquam (1884).

PICOT, FRANÇOIS ÉDOUARD, born in Paris, Oct. 17, 1786, died there, March 15, 1868. Genre painter, pupil of Vincent, and a follower, though not an imitator, of the school of David. Won the grand prix in 1813, and spent five years in Rome. Known as Le Père Picot on account of his many distinguished pupils, among whom were Pils, Cabanel, Henner, Bouguereau, Lenepveu, Bénouville, Gustave Moreau, and Émile Lévy. Member of Institute, 1836. Medal, 1st class, 1819; L. of Honour, 1852. Works: Meeting of Æneas and Venus (1815), Brussels Museum; Death of Sapphira (1819), Saint-Sulpice, Paris; Cupid and Psyche (1819), Duc d'Orléans; Orestes sleeping in the Arms of Electra (1822); Raphael and the Fornarina, Duc d'Orléans and his Family (1823); Release of St. Peter (1824); Cephalus and Procris (1824), Amiens Museum; Annunciation (1827); Genius unveiling Egypt to Greece, Cybele protecting Cities from Vesuvius (1833); Capture of Calais by Duc de Guise (1838), Truth with Justice and Wisdom protecting France, Monarchy protecting Order and Liberty, France defending the Charter (1835), Frederic Barbarossa, Baldwin I. Emperor of Constantinople, Marshals Boucicault, La Marck, La Force, Montmorency, and three other portraits, Versailles Museum; Episode during Plague at Florence (1839), Grenoble Museum; Ceilings in the Louvre, and decorations in several churches of Paris.—Bellier, ii. 266; Claretie, Peintres (1874), 38.

PICOU, HENRI PIERRE, born at Nantes in 1822. History and genre painter, pupil of Delaroche and of Gleyre. Medals: 2d class, 1848, 1857. Works: Children of the Nile (1847); *Cleopatra* on the Cydnus (1848), Aix Museum; Birth of Pindar, Beside the River (1849); The Styx (1849), Nature (1850), Nantes Museum; Growing Love, Waning Love (1850); Temptation, Spirit of Night, Fates (1852); Octavius and Cleopatra (1853), Amiens Museum; Rural Scene (1853); Love at Auction, Harvest of Loves (1855); Star of Evening, Sultana's Bath (1857); Marshes of Philostratus (1859); Dressing (1861); Sappho, Women of Batz (1863); Inundation of the Loire (1865); Dream of Fra Angelico (1866); First Kiss (1867); Molière at Versailles, Moses on the Nile (1870); Psyche in Hades (1873); Aquarium (1874); Discord (1879); Love and Folly (1881); Love is Lighter than the Butterfly, Here is Pleasure, Ladies (1882); Love on the Penitential Stool, Love is not to be Chained (1883); Stella, Love (1884); Sans Souci! (1885); Woman Recumbent (1886). —Bellier, ii. 267; Larousse.

PIENEMAN, JAN WILLEM, born at Abcoude, near Amsterdam, baptized Nov. 7, 1779, died at Amsterdam, April 8, 1853. History and portrait painter, pupil of Amsterdam Academy, where he won a gold medal in 1800, and prizes in 1803 and 1804, but mostly self-taught; appointed in 1805 instructor of drawing at the artillery school at Amersfoort, he removed with it to The Hague and then to Delft, and in 1815 was made director of the royal gallery at The Hague, and in 1820 of the Amsterdam Academy. Visited London three times; was there in 1819–21 to paint portraits for his Battle of Waterloo. Member of Institute of the Netherlands, of Amsterdam, Brussels, and Ghent Academies. Order of Lion; Commander Order of Oaken Crown. Works: Lysimachus pardoned by Alexander the Great (1804); Death of Prince of Orange at Quatre-Bras; Surrender of Hasselt, Military Academy, Breda; Arcadian Landscape (1812), Battle of Waterloo (1824), Portraits (6, four dated 1819, 1825),

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Museum, Amsterdam; Portrait of Carel Joseph Fodor, Fodor Museum, ib.; Deathbed of William of Orange, August Belmont, New York.—Immerzeel, ii. 304; Kramm, v 1279; D. Kunstbl. (1853), 157; Nagler, xi. 285; Schotel, Biog. Woordenboek der Nederlanden.

PIENEMAN, NICOLAAS, born at Amersfoort, Jan. 1, 1810, died at Amsterdam, Dec. 29, 1860. History and portrait painter, son and pupil of preceding, and one of the best Dutch artists of modern times; skilful grouping, powerful colouring, and a happy distribution of light and shade make his historical paintings very effective. Visited England, France, Germany, and Belgium. Member of Amsterdam Academy. Order of Lion, 1844; L. of Honour, 1855; Commander Order of Oaken Crown. Works: Archimedes murdered at Syracuse (1830); Death of Admiral Ruyter (1834); Peter the Great at Zaandam (1834); Magdalena Mens entreating Valdes, her Betrothed, to raise Siege of Leyden (1835); Sentence of Oldenbarneveld (1835); Jacobea of Bavaria and her Ladies (1836); Prince Willem I. wounded at Antwerp (1838); Prince Maurice announcing to States General that he will besiege Dunkirk (1838); Prince Willem I. nursed by Charlotte of Bourbon (1840); Homage to King Willem II. at Amsterdam in 1840 (1841), Portrait of Jan Willem Pieneman, Museum, Amsterdam; do. of King Willem III., Child's Head, Museum Fodor, ib.; Portrait of King Willem III., Rotterdam Museum; An Arab, Stuttgart Museum.—Immerzeel, ii. 308; Kramm, v. 1281; vii. 118; Nederl. Kunstblad (1844), No. 46; Schotel, Biog. Woordenboek der Nederlanden.

PIERO DI COSIMO. See *Cosimo.*

PIERO DI LORENZO. See *Cosimo.*

PIERRE, JEAN BAPTISTE MARIE, born in Paris in 1713, died in Paris, May 15, 1789. French school; history painter, pupil of Natoire and of Debroq; won grand prix de Rome in 1734. Member of Academy, 1742; assistant professor, 1744; professor, 1748; assistant rector, 1768; director, 1770; painter to the Duc d'Orléans, and succeeded Coypel as painter to the king; superintendent of the Gobelins. Works: Beheading of John Baptist, Aglaurus changed into Stone, Louvre; Diomed killed by Hercules (1742); St. Peter healing the Lame Man, Death of Herod, St. Germain des Prés, Paris; St. Francis, St. Sulpice, ib.; The Cupola of St. Roch, ib.; Andromeda carried to the Boat, Aix Museum; Martyrdom of St. Stephen, Marseilles Museum; Hercules overcoming Diomed (1742), Montpellier Museum; Birth of the Virgin, Presentation of the Virgin, Grand Seminary, Orléans; The Boy Christ with his Parents returning from Jerusalem, Basle Museum; Bacchus, Prometheus, Carlsruhe Gallery.—Bellier, ii. 269; Jal, 968; Villot, Cat. Louvre; Ch. Blanc, École française; Biog. universelle; Lejeune, Guide, i. 245; iii. 207.

Pierre
J.B. Pierre 1760

PIERSON, CHRISTOFFEL, born at The Hague, May 19, 1631, died at Gouda, Aug. 11, 1714. Dutch school; painted still-life, drinking-vessels, and eatables with much skill, though in a somewhat heavy brown tone. Works: Implements of the Chase, Haarlem Museum; Still Life (assigned to Willem Gabron?), Darmstadt Museum; do. (?), Leipsic Museum.—Bode, Studien, 224;

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Immerzeel, ii. 309; Kramm, v. 1284; Quellenschriften, xiv. 258; Kugler (Crowe), ii. 521.

PIETÀ, (pity, compassion), the lamentation of the Virgin and the Holy Women over the deposed body of Christ. The incident is not mentioned in the Gospels, but is a late invention of art.

By Giovanni *Bellini*, Brera, Milan; wood, tempera, half-lengths, life-size. The dead body of Christ, sustained in a standing position, behind a marble parapet, by the Virgin and St. John. Fine work of the master's early time; formerly in Zampieri Collection, Bologna; presented to Brera in 1811 by Eugène Beauharnais, then Viceroy of Italy.—C. & C., N. Italy, iii. 144; Meyer, Künst. Lex., iii. 414.

By *Correggio*, Parma Gallery, canvas. The body of Christ, after the descent from the cross, in the lap of Mary; weeping Magdalen at the Saviour's feet, and other mourners by his head; Joseph of Arimathea descending ladder, whence the picture is sometimes called Vierge de l'Échelle (of the Ladder). Painted at same time as Martyrdom of Sts. *Placidus* and Flavia (1522–24). Old copy, attributed to Correggio, in Madrid Museum. Engraved by Rosaspina, Hubert, and Ravenet.—Meyer, Correggio, 305, 480; Künst. Lex., i.; Landon, Œuvres, viii. Pl. 14; Landon, Musée, x. Pl. 3.

By Anton van *Dyck*, Munich Gallery; canvas, H. 6 ft. 1 in. × 4 ft. 6 in. The Virgin, seated at foot of a rock, and St. John kneeling by her side, support between them the body of Christ; behind, one of the holy women wringing her hands; in foreground, emblems of the crucifixion. Sketch in Munich Gallery.—Eastlake, Notes, 70.

By Anton van *Dyck*, Munich Gallery; wood, H. 3 ft. 5 in. × 4 ft. 7 in. The body of Christ extended on drapery on the ground, the upper part resting on the knees of the Virgin, behind whom is the cross; at left, three angels; above, in clouds at right, three cherubim. Sketch also in Munich Gallery. Same composition (1 ft. × 1 ft. 6 in), Louvre. Engraved by Vosterman; Viennot; J. Smith; Normand; Schiavonetti; Chr. de Méchel.—Smith, iii. 16; Gal. de Düsseldorf, Pl. 70; Guiffrey, 249; Filhol, xi. Pl. 50; Klas. der Malerei, Pl. 15; Eastlake, Notes, 71; Landon, Musée, v. Pl. 3.

By Quinten *Massys*, Antwerp Museum; wood, triptych, centre panel, H. 8 ft. 6 in. × 6 ft. 9 in.; wings, H. 8 ft. 6 in. × 3 ft. 10 in. Centre: The body of Christ mourned over by his friends and the holy women; the Virgin, overcome with grief, is supported by John; Joseph of Arimathea and Nicodemus sustain the head and the upper part of the body, whilst the holy women anoint the wounds of the Saviour. Right wing, face: the head of John Baptist is placed on the table of Herod, while musicians play on an elevated platform; do., reverse, St. John Baptist. Left wing, face: John Evangelist in the caldron of boiling oil, under which executioners stir up the fire; do., reverse, St. John Evangelist. Ordered in 1508 by the carpenters' guild of Antwerp for their altar in Notre Dame, where it remained until 1580, when it was removed to the

Pietà, Correggio, Parma Gallery.

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Hôtel de Ville; in the cathedral again from 1589 until 1798.—Kugler (Crowe), i. 115; Reynolds, Journey, ii. 288; Cat. du Musée d'Anvers.

By *Murillo*, Seville Museum; canvas, H. 5 ft. 6 in. × 7 ft. The body of Christ lying on a white sheet, the head in the lap of the Virgin, who is seated with outspread arms; on right, two cherubs, one of whom, kneeling, holds the Saviour's left hand. Painted about 1676 for Capuchin Convent, Seville; deposited in Museum in 1840. Repetition: Philip W. S. Miles, Kings-Weston, Gloucestershire.—Curtis, 204.

By Johann Friedrich *Overbeck*, Marien Kirche, Lübeck; canvas, arched at top, H. 8 ft. × 10 ft. The dead Christ lies stretched on the ground in a white winding sheet, in a landscape of dark rocks, cypresses, and distant hills; surrounding the body are the holy women weeping, with disciples and Nicodemus and Joseph of Arimathea. Painted in 1846.—Atkinson, 77.

Pietà, Anton van Dyck, Munich Gallery.

By Pietro *Perugino*, Florence Academy; wood, H. 4 ft. 2 in. × 4 ft. 3 in. Dead Christ on lap of the Virgin, in front of a colonnade; head supported by Joseph of Arimathea, and feet by Mary Magdalen; on left, St. John Evangelist; on right, Nicodemus. Painted about 1493 for Convent of the Gesuati, Florence; removed when that was demolished, at siege of Florence, by Philip of Orange, in 1529, to S. Giovanni della Calza, whence transferred to Academy. A replica with variations was in the Orleans Gallery, and passed with it to England; now at Stoke, near Windsor. Engraved by Chiossone; replica by C. du Flos.—Vasari, ed. Mil., iii. 573; C. & C., Italy, iii. 193; Gall. dell' Accad. di Firenze, Pl. 53; Cab. Crozat, i. Pl. 3; Waagen, ii. 416.

By Pietro *Perugino*, Palazzo Pitti, Florence; canvas, H. 7 ft. 2 in. × 6 ft. 3 in.; signed, dated 1495. Christ, in his winding sheet, supported by Joseph of Arimathea; the head held by the Magdalen, the left arm by the Virgin, behind whom stands Mary Cleopas. Mary Salome kneels between the Virgin and a youth, who raises a corner of the winding sheet; at left are St. John and the wife of Zebedee; at right, Nicodemus showing the nails to two men; background, Jerusalem and a winding river. Painted for convent of S. Chiara, Florence.—Vasari, ed. Mil., iii. 569; C. & C., Italy, iii. 196; Gal. du Pal. Pitti, i. Pl. 118; Lavice, 76.

By Sebastian del *Piombo*, Hermitage, St. Petersburg; canvas, H. 8 ft. 6 in. × 6 ft. 6 in.; signed. Christ, lying on winding sheet, with the Magdalen at his feet, wringing her hands, and St. John kneeling; to the left, the fainting Virgin and other persons. Joseph of Arimathea points to the tomb, from which the slab is being raised. Painted about 1512. Bought from collection of William II., King of Holland, for 29,600 florins. A magnificent picture.—C. & C., N. Italy, ii. 325; Cat. Hermitage, 11.

By Girolamo *Romanino*, Sir Ivor Guest, England; wood, figures less than life-size.; signed, dated 1510. The body of Christ on the cover of the tomb, with John Evange-

list, Nicodemus, Joseph of Arimathea, and the Marys grieving. Formerly in Manfrini Collection, Venice.—C. & C., N. Italy, ii. 369.

By *Rubens*, Brussels Museum; canvas, H. 12 ft. 11 in. × 10 ft. 7 in. The body of the Saviour resting on a stone at the entrance to the tomb, supported by the Virgin; on her right stands St. Francis, on her left two angels,—one removing the linen and pointing to the wound in the Saviour's side; behind the Virgin, St. John and two Marys; in front, kneeling, the Magdalen. Present-

Pietà, Rubens, Brussels Museum.

ed in 1616 by Duc d'Aremberg to Church of the Capuchins, Brussels. Carried to Paris; returned in 1815. Study in Louvre. Engraved by Bolswert; P. Pontius.—Smith, ii. 49; Klas. der Malerei, Pl. I.

By Andrea del *Sarto*, Vienna Museum; wood, H. 3 ft. 2 in. × 3 ft. 10 in.; signed. The dead Christ, lying on a yellow winding sheet, guarded by two angels,—one of whom supports his head, and the other holds the instruments of the Passion; the Virgin, with clasped hands, weeping. Painted about 1518. Copies in Farrer and Butler Johnstone Collections, London.—C. & C., Italy, iii. 563.

By *Titian*, Venice Academy; canvas, H. 11 ft. 6 in. × 12 ft. 10 in. The Virgin, grieving as she holds the dead Christ in her lap; at right, Joseph of Arimathea kneels; at left, the Magdalen wails, with dishevelled hair and outstretched arms; an angel stoops over the vase of ointment, and a second one in the air bears a lighted torch. Titian's last work; begun in 1576, when he was ninety-nine years old, and finished by Palma Giovane. Removed from the suppressed church of S. Angelo, Venice; injured by repainting. Engraved by Viviani in Zanotto's "Pinacoteca Veneta."—C. & C., Titian, ii. 411; Vasari, ed. Mil., vii. 459.

PIETRO DA CORTONA, born in Cortona, Nov. 1, 1596, died in Rome, May 16, 1669. Roman school; real name Pietro Berrettini; pupil in Florence of Andrea Commodi, and in Rome (1611),

of Baccio Ciarpi; also studied works of Raphael, Michelangelo, and Polidoro da Caravaggio. Cardinal Sacchetti procured him many commissions, among others the decoration of the ceiling of the Palazzo Barberini, finished in 1630. This work brought him into vogue, and he received orders in many cities. Employed in Florence by Ferdinand II. to decorate the Palazzo Pitti, where he painted several large historical compositions, but left without finishing the series. On his return to Rome he executed many works for churches, and enjoyed there a great reputation. Pietro da Cortona was little more than a scenic painter, who covered walls and ceilings with superficial, rapidly executed works in a baroque style. Among his easel pictures are: Nativity of

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the Virgin, Jacob and Laban, Holy Family, Madonna and St. Martina, and others, Louvre; Madonna with Saints, Brera; Christ and the Magdalen, Holy Family, Martyrdom of St. Stephen, and others, Hermitage.—Ch. Blanc, École ombrienne; Burckhardt, 253, 258, 278, 767, 771; Seguier, 48.

PIETRO, GIOVANNI DI. See *Spagna*.

PIETRO DI LORENZO. See *Lorenzetti*.

PIGLHEIM, (ELIMAR ULRICH) BRUNO, born in Hamburg, Feb. 19, 1848. History and genre painter, pupil of Weimar Art-School under Pauwels, and in Munich of Wilhelm Diez. Began as a sculptor, pupil in Hamburg of Lippelt, and of Dresden Academy, then visited Italy and took up painting. Works: Domestic Happiness; Day and Night; Moritur in Deo (1879).—Müller, 417; D. Rundschau, xx. 457; Illustr. Zeitg. (1881), i. 310; K. f. Alle, i. 58; Allgem. K. C., ix. 287.

PIGNEROLLE, CHARLES MARCEL DE, born at Angers about 1815. Genre and portrait painter, pupil of Cogniet. Medals: 2d class, 1848, 1855. Works: Pilgrimage to Notre Dame de Lorette (1847), Orléans Museum; Inundation Scene in the Campagna (1855); Raphael painting Portrait of Princess of Aragon (1859); Vintage at Naples (1861).—Bellier, ii. 273.

PILGRIMS, EMBARKATION OF, Robert W. *Weir*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. The Pilgrim Fathers embarking at Delft Haven for Southampton, July 22, 1620. Painted in 1845 for $10,000. Engraved on back of $50 United States national bank note.

PILLE, CHARLES HENRI, born in Essommes (Aisne), contemporary. History and genre painter, pupil of Barrias; known since 1864 by his clever pen-and-ink sketches, and his humorous, well-painted genre pictures. Medals: 1869; 2d class, 1872; L. of Honour, 1882. Works: Sybille de Clèves haranguing the Defenders of Wittemberg (1868); Sancho Panza before the Duchess, Tavern at Todtenau (1870); Autumn (1872); Matrimonial Harmony, The First-Born (1873); Pardon near Guémené (1874); Reading the Decree of Feb. 24, 1793, in Brittany, Market at Antwerp, Old Clothes (1875); Morning Interview, Intemperance, Sobriety (1876); Tavern (1877); Coquelin as Fritz (1878); Don Quixote (1879); Woods of Sandraie (1880); Three Jugs (1881); Gustave Jundt (1882); The Body-Guard (1883); Portrait of Benjamin-Constant (1884); Temptation (1885).—Gaz. des B. Arts (1868), xxv. 17; Meyer, Gesch., 680.

PILLEMENT, JEAN, born at Lyons in 1727, died there, April 26, 1808. French school. Landscape and marine painter, first instructed in his native city, then studied in Paris and for a time was employed as a designer in the Gobelins factory; went to London, where he met with great success, and visited Germany (1767), and Portugal. He was painter to the king of Poland and to Marie Antoinette. Works: Bridge over Torrent, Storm, Fishing Scene, Shipwreck, Besançon Museum; Rustic Bridge on Rocks, Lyons Museum; Cascade among Rocks, five others (two dated 1791, 1792), Montpellier Museum; Two Landscapes, Bordeaux Museum; do., Madrid Museum; Agitated Sea on Rocky Coast, Burning Castle by Moonlight, Liechtenstein Gallery, Vienna.—Bellier, ii. 273; Nagler, xi. 308.

PILLIARD, JACQUES, born in Vienne (Isère) in 1814. Religious painter of repute, pupil of Orsel and Bonnefond. Medals: 3d class, 1843; 2d class, 1844, 1848. Works: Virgin Fainting (1843); Christ with Martha and Mary (1844); Raising of Jairus's Daughter (1848).—Gaz. des B. Arts (1859), ii. 273; Larousse.

PILOTY, FERDINAND, born in Munich, Oct. 9, 1828. History and genre painter, brother of Karl von Piloty, pupil of Munich Academy under Karl Schorn, and greatly

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influenced by his brother; visited repeatedly Rome, Paris, and Vienna. Honourary member of Munich Academy. Works: Sir Thomas More in Prison, Wiesbaden Gallery; Raphael on his Death-Bed; Queen of Naples as Heroine at Gaëta; Count Eberhard of Würtemberg beside the Body of his Son (1865); Solomon's Judgment; Review of Queen Elizabeth in Sight of the Armada, Maximilianeum, Munich; After the Meeting; Doctor of Last Century; Capuchin Sermon in Rome. In fresco: Entry of Max I. into Prague, Golden Age of Augsburg, and three others, National Museum, Munich Foundation of Holy Ghost Hospital, Dancing Festival of Landsberg Burghers, Town-Hall, Landsberg.—Müller, 418; Land und Meer (1886), ii. 1103; Zeitschr. f. b. K., iii. 197, 198.

PILOTY, KARL VON, born in Munich, Oct. 1, 1826, died there, July 21, 1886. History painter, son of and first instructed by the lithographer, Ferdinand Piloty, then pupil of Munich Academy under Schnorr, and later under his brother-in-law, Karl Schorn. In 1847 he visited Venice, painted genre pictures, and at Leipsic (1849) many portraits, then visited Dresden, where Velasquez became his ideal; went in 1852 to Antwerp and Paris, and thenceforth entered upon the path of colouristic realism to which he owed his great renown. In 1856 he became professor at the Munich Academy; went in 1856 to Paris and twice to Rome to make studies for his Nero on the Ruins of Rome. From 1874, director of Munich Academy. Works: Bathing Girls (1848); Dying Mother (1849); The Nurse (1853); Foundation of the Catholic League (1854), Maximilianeum, Munich; *Seni* beside Wallenstein's Body (1855), New Pinakothek, ib.; Tilly before battle on White Mountain; Scene after Murder of Wallenstein (1858), Mrs. W. H. Aspinwall, New York; *Nero* on the Ruins of Rome (1861), National Museum, Pesth; Wallenstein's Entry into Eger; *Galileo* in Prison, Cologne Museum; Entry of Godfrey de Bouillon into Jerusalem (1862), Maximilianeum, Munich; Columbus discovering Land (1866), Schack Gallery, ib.; Procession of Crusaders in Jerusalem; Death of *Cæsar* (1867), Colonel D. H. McAlpin, New York; Abbess of Frauen-Chiemsee defending her Convent (1868), Königsberg Museum; *Mary* Stuart listening to her Sentence (1869); The Winter King receiving News of Battle on White Mountain (1870); Dauphin Louis XVII. at Master Simon's (1871); Triumph of *Germanicus* (1873), New Pinakothek, Munich; Henry VIII. condemning Anna Boleyn (1874), Jacob H. Shiff, New York; Après vous, Monsieur! John Hoey, ib.; Sick Mother, Mrs. J. G. Fell, Philadelphia; Elizabeth of Bohemia, H. Probasco, Cincinnati; Last of the Girondists, G. A. Drummond, Baltimore; History of Munich (1880), City Hall, Munich; Wise and Foolish Virgins (1882); Under the Arena (1883); Council of Three in Venice (1884); Death of Alexander the Great (1886), National Gallery, Berlin. Frescos: Foundation of Kloster Ettak, do. of Ingolstadt University, Minstrels' Contest at the Wartburg (1865, seq.), Maximilianeum, Munich.—Art Journal (1865), 297; Athenæum (1886), ii. 122; Gartenlaube (1880), 648; (1886), 565; Illustr. Zeitg. (1874), i. 247; (1884), i. 292; (1886), ii. 122; Kunst-Chronik, iv. 71; xvii. 10; xx. 125, 681; Kunst f. Alle, i. 327; La Ilustracion (1879), ii. 106; Land und Meer (1870), i. 130; N. illustr. Zeitg. (1886), ii. 730; Pecht, iii. 202; Regnet, ii. 77; Schack, Meine Gemäldesammlung (1884), 159; Westermann's Monatshefte, lii. 115; Zeitschr. f. b. K., v. 121; vi. 146, 307; xii. (Mittheilungen, v. 23); xix.

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130 ; Allgem. K. C., x. 737 ; Dioskuren (1860), 101, 107 ; The Studio (1886), ii. 46.

PILS, ISIDORE ALEXANDRE AUGUSTE, born in Paris, Nov. 7, 1815, died at Douarnenez, Sept. 3, 1875. History painter, pupil of Lethière, of Picot, and of the École des Beaux Arts, where he won the grand prix de Rome in 1838; after five years in Rome he returned to France, and in 1849 attracted attention by his Rouget de l'Isle singing the Marseillaise. This was the beginning of a highly successful career. Member of Institute, 1868. Medals: 2d class, 1846, 1855; 1st class, 1857, 1867; Medal of honour, 1861; L. of Honour, 1857; Officer, 1867. Works: St. Peter healing the Lame Man (1838); Christ preaching from Simon's Boat, Incident of St. Bartholomew (1846); Death of Mary Magdalen (1847, bought by State); Passage of the Berezina, Bacchantes and Satyrs, Women and Satyrs Bathing (1848); *Rouget* de l'Isle (1849), formerly in Luxembourg Museum; Gondola (1849); Death of a Sister of Charity, Holy Family (1850); Athenian Slaves in Syracuse, Soldiers giving Bread to Poor (1852); Prayer in Hospital (1853); Trench before Sebastopol (1855); French Troops disembarking in Crimea (1858); Zouaves in Trenches before Sebastopol, Shooting Practice at Vincennes (1859); Artillery Practice, The Zouave (1860), W. T. Walters, Baltimore; Artillery Men, B. Wall, Providence; Zouaves behind Redoubt, Mr. Wigglesworth, Boston; Battle of the Alma (1861, bought by State); Reception by Emperor and Empress in Algiers in 1860 (1867); Return of Hunters to Castle (1869); Tuileries in 1871 (1873); Holy Thursday in an Italian Convent (1874).—Becq de Fouquières, Pils, sa vie, etc. (Paris, 1876); Bellier, ii. 275; Claretie, Peintres (1882), i. 145; Hamerton, French Painters; Gaz. des B. Arts (1875), xii. 481; L'Art (1875), iii. 48; (1876), v. 256; Revue des Deux Mondes (1876), xiii. 864; Meyer, Gesch., 647; Kunst-Chronik, x. 810.

PINCHART, ÉMIL AUGUSTE, born at Cambrai; contemporary. History, genre, and portrait painter, pupil of Gérôme. Medal, 3d class, 1884. Works: Worship of Ibis (1868); Venus Wounded (1870); Rendez-vous (1872); The First Tooth, New Year's Day (1878); The Bath (1879); Education of Bacchus (1880); Temptation of St. Anthony, Return from Festival (1882); At the Fountain (1884); Market Corner at Geneva (1885); Tobias and the Angel (1886).

PINTURICCHIO (Little Painter), BERNARDINO, born at Perugia in 1454 (?), died at Siena, Dec. 11, 1513. Umbrian school; real name Bernardino di Betti Biagi; sometimes called also Lo Sordicchio on account of his deafness and the insignificance of his personal appearance. Representing Perugian art as practised by Bonfigli and Fiorenzo di Lorenzo, he almost always painted in tempera, and worked in the spirit of the early Umbrian painters. He was all his life, says Charles Blanc, what Raphael was at twenty years old; for while the latter enlarged his horizon and developed his genius, he remained a faithful follower of Perugino. In 1484 Pinturicchio became the partner of Perugino at Rome, and worked with him in the Sistine Chapel. He then decorated a chapel in S. M. del Popolo with an Adoration of the Shepherds and scenes from the life of St. Jerome (1485), laid out the choir ceiling in the church, and also painted frescos in the Palazzo Belvedere and the Palazzo di S. Apostolo, now mostly destroyed. His frescos in the Cathedral of Orvieto (1491–92) and those of

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1492–94 in the Vatican still exist, but those painted (1495) in the Castle of S. Angelo are no longer extant. To finish such vast works so rapidly many assistants were needed, and the result achieved represents rather the skilled labour of art than exceptional talent. About 1495 Pinturicchio painted a series of frescos from the life of S. Bernardino, in the Bufalini Chapel in Aracœli, Rome, in a purer and better style than had been his wont. The Madonna and St. John the Baptist, in the Perugia Academy, and the Madonna and Donor, in the Duomo of S. Severino, belong to a little later period, while the important frescos of the Annunciation, Nativity, and Christ disputing with the Doctors, in S. M. Maggiore at Spello, were painted about 1501. The next year he was engaged by Cardinal Piccolomini to decorate his family chapel, the so-called Library, in the Duomo, Siena, with frescos illustrating the history of the great Piccolomini Pope, Pius II., the learned Æneas Silvius, which he completed in 1507 with the aid of many apprentices, one of whom was Raphael, who came to Siena in 1503. Vasari's statement that Raphael designed the whole series is probably greatly exaggerated, but his drawings in the Uffizi, at Perugia, and at Chatsworth, of single figures and draperies of two of these frescos, proves that it is not altogether untrue. His co-operation is also substantiated by the fact that Pinturicchio introduced him as a spectator in the fresco of the Canonization of St. Catharine. Pinturicchio's last authentic picture is a cabinet miniature of Christ bearing the Cross (1513), Palazzo Borromeo, Milan. Among his easel pictures in galleries are: Altarpiece, Perugia Academy; Holy Family, Siena Academy; Coronation of the Virgin, Vatican; Adoration of the Magi, Palazzo Pitti, Florence; Reliquarium with SS. Augustine, Benedict, and Bernard, Madonna, Berlin Museum; several Madonnas, Louvre; St. Catharine, Madonna, Return of Ulysses (fresco transferred to canvas), and the Story of Griselda (3, in tempera on wood), National Gallery, London.—C. & C., Italy, iii. 256; Vasari, ed. Le Mon., v. 261; ed. Mil., iii. 493, 529; Burckhardt, 571; Ch. Blanc, École ombrienne; Vermiglioli, Mem. di Bern. Pinturicchio (Perugia, 1837); Lübke, Gesch. ital. Mal., i. 38, 438.

PINUS, CORNELIUS, Roman painter, about A.D. 70. Decorated, together with Attius Priscus, the Temple of Honos and Virtus, near the Porta Capena, Rome, when it was restored by Vespasian.—Pliny, xxxv. 37 [120]; Sillig, 357.

PIOLA, DOMENICO, born in Genoa in 1628, died there in 1703. Genoese school; brother and pupil of Pellegro Piola; afterwards studied under Cappellino. Associated with Valerio Castello, he executed large mural paintings in S. M. della Passione and S. Marta, Genoa, and painted many frescos in his style. Afterwards adopted the manner of Pietro da Cortona. His works are in many churches and palaces in and around Genoa. Domenico had three sons who were painters—Antonio Maria (1654–1715), Giambattista, and Paolgirolamo (1666–1724). —Lanzi, iii. 261; Ch. Blanc, École génoise.

D Piola
1690

PIOLA, PELLEGRO, born in Genoa in 1617, died there, Nov. 24, 1640. Genoese school; pupil of Giovanni Domenico Cappellino, who was a disciple of Paggi, but formed his style on study of the best masters. Displayed exceptional talent before he was assassinated at the age of twenty-three. Works: St. Ursula, Palazzo Brignole sale, Genoa; Madonna del Rosario, Genoa Academy; Madonna and St. John, Uffizi, Florence; Bacchante, Turin Museum; Unus Vestrum, S. Stefano, Genoa; Madonna, Palazzo Brignole, ib.; SS. Peter and John curing the Paralytic, Carignano Church, ib. —Lanzi, iii. 260; Ch. Blanc, École génoise; Burckhardt, 787; Lavice, 84.

PIOMBO, Fra SEBASTIANO DEL, born in Venice (?) in 1485, died in Rome, June 21, 1547. Venetian school; real name Luciani, but commonly called as above from the office

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of the Piombo (Keeper of the Leaden Seals) which he held under Clement VII. and Paul III. Pupil of Giovanni Bellini and afterwards of Giorgione. An example of his work at this period is the Majesty of St. John *Chrysostom*, in S. Giovanni Crisostomo, Venice. He was called to Rome soon after 1509 by Agostino Chigi to assist in decorating the Farnesina with frescos, but after painting nine lunettes in the garden lodge, with little success, ceased to work there about 1512. Meantime his portraits in oil had won him fame. Among the best of this period are the so-called *Fornarina*, in the Tribune of the Uffizi, Florence, the *Fornarina*, of Blenheim, and the Tebaldeo, in the Galleria Scarpa at La Motta, all of which have been ascribed to Raphael. The papal court was at this time divided into two strong parties, one led by Raphael, the other by Michelangelo, and the latter, feeling his own defects as a colourist, courted Sebastiano in hope that, by uniting Venetian colour with his own grand design, Raphael could be outdone. Sebastiano, under the guidance of Michelangelo, who in many cases supplied him with designs, executed pictures which to some eyes equalled those of Raphael, and after the death of the latter won him the name of the best painter in Rome. When Cardinal Giulio de' Medici commissioned Raphael to paint the Transfiguration, he also commissioned Sebastiano to paint the almost equally renowned Raising of *Lazarus*, National Gallery, London. The Martyrdom of St. *Agatha*, Palazzo Pitti, Florence, is of about the same time. Henceforward Sebastiano had many commissions, and was engaged to paint chapels, especially in S. M. del Popolo, S. M. della Pace, and S. Pietro in Montorio, in the last of which he painted the Flagellation and the Transfiguration, now damaged by time and restoration. The *Visitation*, Louvre, was painted in 1521 for Francis I. In 1527 Sebastiano went to Venice, and there probably painted the wonderful portrait of Andrea *Doria*, now in the Palazzo Doria, Rome. He returned to Rome in 1529, and two years afterwards was appointed Piombatore to the Pope, which obliged him to become an ecclesiastic. Deriving a good income from his office, he built a house, and working little was charged with idleness in his later years. Other pictures by him are: Christ shown to the Multitude, Historical Society, New York; *Holy* Family, Baring Collection, London; Christ in Limbo, and Christ on the Road to Golgotha, Madrid Museum; Portraits of himself with Cardinal Ippolito de' Medici, and of an Italian Lady as St. Agatha, National Gallery, London; Portrait of Cardinal *Pole*, Descent from the Cross, Christ bearing his Cross, *Pietà*, Hermitage, St. Petersburg; Pietà, Two Male Portraits, Berlin Museum; Christ bearing the Cross, Dresden Museum; The Dead Christ supported by Angels, Oldenburg Gallery; Portrait of Cardinal Pucci, Vienna Museum; Portraits of Adrian VI., Naples Museum, and Labouchere Collection, London; A Bearded Man, Pitti, Florence; Portraits of Clement VII., Naples Museum, and Parma Museum.—C. & C., N. Italy, ii. 310; Vasari, ed. Le Mon., x. 121; Burckhardt, 647, 660, 722; Ch. Blanc, École vénitienne; Dohme, 2iii.; Kugler (Eastlake), ii. 512; Lübke, Gesch. ital. Mal., ii. 144; Kunst-Chronik, xiii. 553.

PIOTROWSKI, MAXIMILIAN ANTON, born at Bromberg, Posen, in 1815, died at Königsberg, Nov. 29, 1875. History and genre painter, pupil of Berlin Academy under Hensel; painted at first romantic episodes from Polish history, later on scenes of popular life in Poland, cleverly conceived and of vigorous colouring. Was professor at Königsberg Academy. Works: The Prince of Toren (1847), A Little Word (1873), Königsberg Museum; Marie An-

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toinette in the Temple; Lithuanian Grain-shippers; Baptism of the Fox, etc.

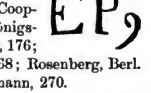
PIPPI, GIULIO. See *Giulio* Romano.

PIRÆICUS (Pyreicus), painter, probably close of 4th century B.C. He painted low subjects, such as barbers' shops and cobblers' stalls, but so skilfully that his works brought higher prices than the largest works of many masters.—Pliny, xxxv. 37 [112]; Brunn, ii. 259.

PISANO, GIUNTA. See *Giunta* Pisano.

PISANO, VITTORE, born at S. Vigilio, on the Lago di Garda, about 1380 (?), died in March, 1456. Venetian school (of Verona); sometimes called Pisanello. Vasari says he was the pupil of Andrea del Castagno in Florence, but the statement is doubtful. Wherever he was educated, he appears to have settled early at Verona. Between 1417-22 he painted the story of Otho, a fresco in the Sala del Gran Consiglio, Venice, and also decorated some rooms in the Castle of Pavia. His fame as a portrait painter was considerable, and in 1435 he painted Nicholas III., Duke of Ferrara. Having completed the series of pictures in S. Giovanni Laterano, Rome, begun by Gentile da Fabriano, he settled permanently at Verona; he appears to have painted also at Mantua. He was noted among his contemporaries for his portraits, scenery, birds, and quadrupeds; but he is now known principally as a medallist. Still, he must be regarded as one of the most original and remarkable painters of the 15th century, who did not come at all under Mantegna's influence. Works: Annunciation (fresco), S. Fermo Maggiore, Verona; Portrait of Lionello d'Este, Galleria Costabili, Ferrara; Madonna with Saints, ib.; Madonna, Gallery, Verona; St. George and the Dragon, S. Anastasia, ib. Frescos: S. Maria della Scala; SS. Anthony and George, National Gallery, London; Adoration of the Magi, Berlin Museum.—C. & C., N. Italy, i. 450; Vasari, ed. Mil., iii. 8, 23; ed. Le Mon., iv. 152; Bernasconi, 59; Burckhardt, 588, 605; Lübke, Gesch. ital. Mal., i. 479.

PISTORIUS, EDUARD, born in Berlin, Feb. 28, 1796, died at Karlsbad, Aug. 20, 1862. Genre painter, pupil of Willich, then of Berlin Academy; studied in 1818-19 in Dresden, and after a visit to the Netherlands, in 1827-29, in Düsseldorf; returned to Berlin in 1830, and became member of the Academy in 1833. Works: Bowling Alley; Old Man, Old Woman (1824), Geography Lesson, Toilet (1827), Artist's Studio (1828), Village Fiddler (1831), Sound Sleep (1839), National Gallery, Berlin; Reading the Bible, Amsterdam Museum; Village Fiddler (1833), Cooper at the Cask (1834), Königsberg Museum.—Grosse, 176; Kugler, Kl. Schr., iii. 168; Rosenberg, Berl. Malersch., 169; Wiegmann, 270.



PIXIS, THEODOR, born at Kaiserslautern, July 1, 1831. Genre painter and illustrator, pupil of Munich Academy under Philip Foltz and Kaulbach, then spent two years in Italy and later visited the mountainous districts of Germany; painted at first historical subjects.

Works: Huss taking Farewell of his Friends (1856), Berne Museum; Pictures from Gudrun Saga (1857-59); Skaters; City Dandy on the Alp; Woman from Black Forest; Enjoyment of Nature; Before and After the Ball; Thwarted Departure and Doubtful Arrival; Moltke in the Black Forest; Scene from Life of Travelling Actors. In fresco: Coronation of Charles X. of Sweden, Crossing the Belt, Charles XI. in Battle of Lund (1860-62), National Museum, Munich; Calvin's Last Conversation with Michael Servetus (1861).—Müller, 420; Illustr. Zeitg. (1872), i. 303; ii. 38.

PIZZOLO, NICCOLÒ, 15th century. Paduan school; pupil of Squarcione, colabourer with Mantegna in the Eremitani, where he painted the Eternal amidst Saints,

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and Assumption of the Virgin, in the semi-dome of the chapel; and journeyman of Donatello in the Santo. Vasari says that his works were good, though he produced but little, and his example was of great value to Mantegna. He was treacherously slain by enemies while returning from his work one day.—C. & C., N. Italy, i. 314; Vasari, ed. Le Mon., iv. 121; v. 160; vi. 93; Burckhardt, 577.

N. Pizzolo
1475

PLACE, HENRI, born in Paris, April 5, 1812. Landscape and marine painter. Medals: 3d class, 1847; 2d class, 1848; L. of Honour, 1855. Works: Cliffs of Étretat (1846); View of Pont d'Espagne, Fisherman's Bark (1847); Pic du Midi at Pau, Environs of Cherbourg (1848); View at Rosenlaui—Canton Berne (1849); Cliffs of Douvres (1849), formerly in Luxembourg Museum; Fishermen surprised by Storm, Melun Museum.—Bellier, ii. 284.

PLACIDUS AND FLAVIA, STS., MARTYRDOM OF, *Correggio*, Parma Gallery; canvas. Placidus, son of the patrician Tertullus, newly converted to Christianity, went to Messina to found a convent, accompanied by his sister Flavia and the brothers Eutychius and Victorinus. Soon afterwards a ship landed an Arabian horde who put them to death. Placidus and Flavia are represented singing under the strokes of the executioners, the two others having already fallen. Painted between 1522 and 1524 for the Benedictine Don Placido del Bono, and placed, together with a *Pietà*, in a Chapel of S. Giovanni, Parma. Carried to Paris, and returned in 1815. Copies attributed to Correggio in Madrid Museum. Engraved by G. B. Vanni and by S. F. Ravenet.—Landon, Œuvres, viii. Pl. 26; Musée, x. Pl. 5; Meyer, Correggio, 305, 480; Künst. Lex., i. 428.

PLAGEMANN, CARL GUSTAF, born at Södertelje, Södermanland, in 1805. History painter, pupil of Stockholm Academy; studied two years in Florence after the old masters and in 1820 went to Rome, where he remained twenty-two years and finally spent two years and a half in Madrid. Works: Judas throwing the Money at the High Priest's Feet; Adoration of Shepherds; Last Supper; Holy Family, Stockholm Museum.

PLAGUE OF ASHDOD, Nicolas *Poussin*, Louvre; canvas, H. 4 ft. 9 in. × 6 ft. 3 in.

Plague of Ashdod, Nicolas Poussin, Louvre.

A street in the city of Ashdod, filled with the sick and dying; at one side, many people in consternation around the temple of their deity, whose broken image lies on its pedestal. Painted in Rome in 1630, for 60 crowns; sold to Duc de Richelieu for 1,000 crowns, whence passed to Louis XIV. Engraved by E. Picart (1677); B. Tolozani: Niquet.—Cat. Louvre; Filhol, ii. Pl. 127; Landon, Musée, ii. Pl. 37; Smith, viii. 22.

PLAGUE OF ATHENS, Nicolas *Poussin*, Leigh Court, England; canvas, H. 4 ft.

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× 5 ft. 8 in. Illustration of the description by Thucydides (ii. 47–52). A magnificent street in Athens, with many groups of plague-stricken inhabitants, some extended on the ground, others prostrated at the portals of the temples and other public buildings. A masterly treatment of a heart-rending subject. Engraved by J. Fittler. Taken to London from Cadiz; sold at Christie's in 1804 for 1,000 guineas; collection of Henry Hope (1816), 200 guineas; Leigh Court sale (1884), bought in at £420.—Waagen, Treasures, iii. 180; Smith, viii. 95.

PLAGUE OF JAFFA. See *Jaffa*.

PLAGUE OF SERPENTS, *Tintoretto*, Scuola di S. Rocco, Venice; centre of ceiling of upper room. Rubens and Michelangelo make the fiery serpents boa-constrictors, but Tintoretto's conception is truer to Scripture; his serpents are little, fluttering monsters, like lampreys with wings, perhaps suggested by the sea-horses of the lagoons. They are biting the people everywhere, and to give the appearance of great extent to the plague a cavern opens in the right of the foreground, through which are seen another sky and horizon; above, the Supreme Being is borne by angels, passing over the congregation in wrath; in background, the angel of mercy is descending towards Moses, surrounded by a globe of white light. The upper part of the picture is magnificent; the lower figures are not so interesting. Painted in 1576.—Ruskin, Stones of Venice, iii. 345; Ridolfi, Marav., ii. 198.

PLASSAN, (ANTOINE) ÉMILE, born at Bordeaux, Sept. 29, 1817. Genre painter. Medals: 3d class, 1852, 1857, 1859; L. of Honour, 1859; medal, Philadelphia Exposition, 1876. Works: Market in the House, Indolence (1868); Studio, Armed to the Teeth (1872); Breakfast (1873); Branch of Boxwood, Sick Child, Good Digestion (1874); Sleeping Girl; Before the Mirror (1876); Contemplation, Reading (1877); Palm Sunday (1878); Letter, Slipper (1879); Interrupted Work (1880); Quay of Lower Meudon, Factories of Molineaux (1882); Two Sisters, A Suburb of Chinon (1883); Entrance to the Bath (1884); Lady and Gentleman in Painter's Studio, Fodor Museum, Amsterdam; Table Supplies, New York Museum; Disappointment, Prayer, Devotion, The Model, W. T. Walters, Baltimore; Album, August Belmont, New York; Lesson, Robert Hoe, ib.; Lady Undressing, R. G. Dun, ib.; Lady at Bedside, At the Mantel, Scene from "Le Bourgeois Gentilhomme," Israel Corse, ib.; Table Supplies, T. R. Butler, ib.; Maiden's Night Toilet, Mrs. Paran Stevens, ib.; Landscape, J. C. Runkle, ib.; Gallant Reading at Mantel, Lady Listening, J. P. Morgan Collection, ib.; Maternal Love, Morris K. Jesup, ib.; Demand in Marriage, New-born Babe, Young Mother, R. L. Stuart Collection, ib.; Home Pleasures, C. P. Huntington, ib.; Return of the Nurse, Toilet, Maternal Love, John Hoey, ib. —Bellier, ii. 285; Claretie, Peintres (1874), 331.

PLATHNER, HERMANN, born at Gronau, Hanover, in 1831. Genre painter, pupil of Düsseldorf Academy, and of Tidemand and Jordan; travelled in Northern Germany and the Black Forest. Works: Old Woman and her Pupils (1860); Midday Nap (1861); Hour of Rest (1863); Politicians (1866); Unstamped Cards (1867); Caught in Evil Ways (1874), Leipsic Museum; Christmas Eve; Successful Portrait; Joyous Surprise; Household Pets, Game of Checkers, John D. Lankenau, Philadelphia. —Müller, 420.

PLATTE-MONTAGNE, NICOLAS DE (la), born in Paris, Nov. 19, 1631, died there, Dec. 25, 1706. French school; history and portrait painter, son of Mathieu van Plattenberg (1608–60, an able landscape and marine painter of Antwerp who settled in Paris at an early age and changed his name to the French form), pupil of Philippe de Champaigne, of Le Brun, and of the engraver Jean Morin, his uncle, with whom he lived. Member of the Academy, 1663;

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adjunct professor, 1679; professor, 1681; painter to the king, and was employed in the Tuileries in 1683–84. Works: Christ with Disciples in the Boat, Translation of Hercules (1673); Descending of the Holy Ghost (1676), Saint-Sulpice, Paris; St. Paul in Prison, Calling of St. John and St. James, Hercules and Juno, (1699); Apollo and the Muses, St. Charles receiving the Viaticum, Conversion of St. Augustine (1704). In the Uffizi, Florence, are ascribed to him two Storms at Sea, which are probably by his father, by whom are also two similar marine pieces in the Bamberg Gallery, and his own portrait in the former.—Bellier, ii. 285; Jal, 977; Mémoires inédits, i. 350.

PLATTNER, FRANZ, born at Zirl, Tyrol, in 1826. History painter, pupil of Vienna Academy, then in Rome of Cornelius, to whose style and traditions he adhered in all his works, which treat almost exclusively religious subjects. Works: Veleda, a German Prophetess, Ferdinandeum, Innsbruck. In fresco: Adoration of Shepherds, Resurrection, All Saints' Parish Church, Zirl; Last Judgment, Resurrection, etc. (1863–73), Chapel in Cemetery, Innsbruck; others in Theological Seminary (1884), and University Church (1885), ib.; Legend of St. Martin, Dornbirn, Vorarlberg.—Wurzbach, xxii. 407.

PLATZER, JOHANN GEORG, born at Eppan, Tyrol, in 1702, died at St. Michael, ib., in 1760. German school; history and genre painter, son of Johann Victor Platzer (1665–1708, flourished many years in Vienna), pupil of his stepfather Rössler, then studied at Passau, and in 1721 went to Vienna, where he worked conjointly with Franz Christopher Janneck. Seems to have lived also at Breslau and Glogau, where many of his paintings are to be found. Works: Tower of Babel; Destruction of Jerusalem; Crœsus and Solon, Curius Dentatus and the Samnites, Mercury and Herse, Ariadne and Bacchus, Dresden Gallery; do., and Wedding Feast of Pirithous and Deidamia, Cassel Gallery; Assemblage in a Garden (2), Prague Gallery; Men and Women at Table, Card-Players, Vienna Museum; Two pictures, Innsbruck Museum.—Wurzbach, xxii. 410.

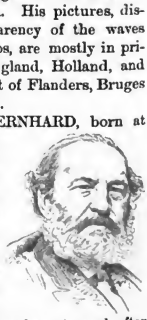
J. Platzer 1754

PLATZER, JOSEF, born in Prague in 1752, died in Vienna in 1810. Architecture painter, son of the sculptor Ignatz Platzer, the elder, pupil in Prague of Franz Wolf; went to Vienna, where Maria Theresa and Joseph II. patronized him; under Leopold II. became court-painter and member of the Academy. Works: Julius Sabinus in Prison, Tomb with Octavius Cæsar finding Antony and Cleopatra (1820, figures by Füger), Museum, Vienna; Cimon in Prison, Rape of Helen, Czernin Gallery, ib.; Hercules leading Admetus to Alcestis; Cleopatra beside the Body of Antony (1802); Murder of Semiramis, Prague Gallery.—Wurzbach, xxii. 411.

PLAUTIUS, MARCUS, painter, probably Greek. Decorated Temple of Juno at Ardea with paintings at very early period of Roman history.—Pliny, xxxv. 37 [115]; Brunn, ii. 303.

PLEYSIER, ARY, born at Naardingen, April 16, 1809. Marine painter, self-taught during numerous voyages on the Atlantic and the Mediterranean. His pictures, distinguished for transparency of the waves and the details of ships, are mostly in private collections in England, Holland, and France. View on Coast of Flanders, Bruges Museum.—Müller, 421.

PLOCKHORST, BERNHARD, born at Brunswick, March 2, 1825. History and portrait painter, pupil in Munich of Piloty and in Paris (1851) of Couture; visited Holland and Belgium in 1854, afterwards Italy, especially Venice, settled in Leipsic, and later in Berlin, whither he returned after having been professor at the Weimar Art



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School in 1866–69. Gold medal, Berlin, 1858. Works: Mary and John returning from Christ's Tomb, Löwenstein Gallery, Moscow; Christ and the Adulteress, Mater Dolorosa (1860), Leipsic Museum; Contest of Archangel Michael and Satan (1861–66), Cologne Museum; Exposure of Moses; Finding of Moses; Resurrection (1867), Marienwerder Cathedral; Christ's Farewell of his Mother, Christ's Walk to Emmaus, H. L. Dousman, St. Louis; Christ appearing to Mary Magdalen; Portraits of Emperor William and Empress Augusta (1876), National Gallery, Berlin; Guardian Angel, Gift from Heaven (Jubilee Exhibition, Berlin, 1886).—Illustr. Zeitg. (1875), i. 453; (1877), i. 263; Jordan (1885), ii.; Land und Meer (1868), ii. 525; Müller, 421; Rosenberg, Berl. Malersch., 223; Zeitschr. f. b. K., iii. 36; vi. 106.

PLOUGH, THE, Frederick *Walker*, Messrs. Agnew, London. A man ploughing, with a boy helping him with the horses; a sunset sky with the moon rising, and in background an immense granitic quarry-face. Royal Academy, 1870; Walker Exhibition, 1875, after the painter's death; exhibited at Agnew Gallery, London, 1886.

PLOUGHING IN NIÈVRE (Labourage nivernais), Rosa *Bonheur*, Luxembourg Museum; canvas, H. 4 ft. 4 in. × 8 ft. 6 in. Two teams of six oxen each ploughing in an open field, with a wooded hill in the background at left. Time, evening. Salon, 1849.

PLÜDDEMANN, HERMANN (FREIHOLD), born at Kolberg, July 17, 1809, died in Dresden, June 24, 1868. History painter, first instructed in Magdeburg by Sieg, then pupil in Berlin of Begas, and (1831–37) of Düsseldorf Academy under Schadow; lived at Düsseldorf until 1848, when he removed to Dresden; treated chiefly subjects from mediæval history, saga and poetry in the spirit of the romanticists. Well known as illustrator of several popular works. Works: Loreley (1833); Death of Roland at Roncesvalles (1834); *Columbus* discovering Land (1836), National Gallery, Berlin; Death of Columbus (1840); Entry of Columbus into Barcelona (1842); Columbus at La Ràbida (1845); Finding of Barbarossa's Body (1846); Columbus in Chains landing at Cadiz (1848); Landgrave Ludwig the Iron of Thuringia (1849); Crusaders at a Well (1850); Columbus disputing with the Junta at Salamanca (1856); Barbarossa as Umpire at Besançon (1860), Dresden Gallery; Prince Henry and Falstaff (1860); Conradin on the Scaffold, Stettin Museum; Emperor Henry IV. at Canossa (1863); Wallenstein and Seni. In fresco: Finding of Barbarossa's Body (1841), Castle Heltorf; Scenes from Mediæval Life (1843), Town Hall, Elberfeld.—Andresen, iv. 228; Blanckarts, 13; Wolfg. Müller, Düsseldf. K., 83; Riegel, D. Kunst-stud., 424; Wiegmann, 149.

PLUMB, HENRY G., born at Sherburne, N. Y., in 1847. Genre painter, pupil of National Academy, New York, and of École des Beaux Arts, Paris; also studied under Gérôme and Yvon, remaining four years in Europe. Exhibited first in 1878 at Paris Salon. Studio in New York. Works: À votre santé (1879); A Smile for the Old Gentleman, Pet Canary (1880); Going Halves, Tropical Birds (1881); Comfortable Berth, First Ride (1882); Fresh from the Well, Pull for the Shore (1883). Water-colour: Comin' thro' the Rye, T. B. Clarke, New York.

POCAHONTAS, BAPTISM OF, John G. *Chapman*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. Baptism of Pocahontas, daughter of Powhatan, before her marriage to John Rolfe, at Jamestown, Virginia, April, 1613. Painted in 18— for $10,000. Engraved on back of $20 United States national bank notes.

POCCETTI, BERNARDINO, born in Florence in 1548, died there, Nov. 9, 1612. Florentine school; real name Bernardino Barbatelli; pupil of Michele di Ridolfo, but afterwards studied works of Raphael and other masters in Rome. He was a success-

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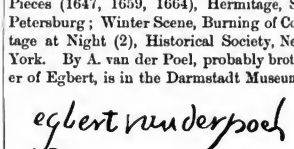
ful decorator, in the baroque style, of walls and ceilings in many Florentine palaces and churches, as, for instance, the first corridor of the Uffizi, the portico of the Innocenti, and the chapels of the Sacrament and St. Anthony in S. Marco. The hall of the side court to the left in the Pitti Palace was also decorated by him.—Ch. Blanc, École florentine; Burckhardt, 184; Meyer, Künst. Lex., ii. 717.

POEL, EGBERT VAN DER, born at Delft, baptized March 9, 1621, died at Rotterdam, buried July 29, 1664. Dutch school; genre and landscape painter. Probably scholar of Esaias van de Velde, and of Aart van der Neer; member of the guild in Delft, Oct. 17, 1650; painted especially conflagrations, but also pleasing genre pieces and interiors, with life-like figures of clear and warm colouring. Works: View near Delft (1654), National Gallery, London; View of Breda after Fire, Mr. Henderson, ib.; Peasants before Cottage Door, Man feeding Poultry, Louvre; Rustic Interior, Brussels Museum; Tide rising by Moonlight, Hague Museum; Interior with Woman and Little Girl (1646), Explosion of Powder Magazine (1654), Amsterdam Museum; Conflagration, Rotterdam Museum; do., Suermondt Museum, Aix-la-Chapelle; do., Stockholm Museum; Conflagration at Night of a Dutch City (1658), Carlsruhe Gallery; Nocturnal Festival, Domestic Scene, Cologne Museum; Burning and Pillage of Italian Town (1661), Gallery, Copenhagen; do., Moltke Collection, ib.; Fire in a Farmhouse, Christiania Gallery; Cottage Interior (1648), Dresden Museum; Vessels with many Figures by Moonlight, Gotha Museum; Conflagrations (2), Kunsthalle, Hamburg; do. (1), Ferdinandeum, Innsbruck; Farm Yard, Old Pinakothek, Munich; Interior of Peasant Cottage, Oldenburg Gallery; Yard Interior, Conflagrations (3, two dated 1658, 1664), Schwerin Gallery; Nocturnal Surprise by Robbers, Stuttgart Museum; Peasant Family by Cottage (1647), Museum, Vienna; Annunciation to the Shepherds, Conflagrations (2, one dated 1654), Peasant Room (1646), Liechtenstein Gallery, ib.; Fishmongers on Seashore, Czernin Gallery, ib.; Burning of a Ship near Amsterdam, Fishermen on Seashore, Turin Gallery; Three Kitchen Pieces (1647, 1659, 1664), Hermitage, St. Petersburg; Winter Scene, Burning of Cottage at Night (2), Historical Society, New York. By A. van der Poel, probably brother of Egbert, is in the Darmstadt Museum:



Skating near a Village (1652).—Immerzeel, ii. 316; Kugler (Crowe), ii. 425; Ch. Blanc, École hollandaise; De Stuers, 106.

POELENBURG (Poelenborch), CORNELIS VAN, born at Utrecht in 1586, died there, Aug. 12, 1667. Dutch school; history and landscape painter, pupil of Abraham Bloemaert; went early to Rome, where he took Elsheimer for his model, and studied Raphael. His small landscapes, enlivened with nymphs or figures taken from sacred history, are tender in colour, but fail in composition and drawing. He was invited by the Grand Duke to remain at Florence, but preferred to return home, where he was treated with much distinction. Rubens visited him, and Charles I. invited him to England. Free of the guild at Utrecht, 1649; master in 1664. Works: Landscape, New York Museum; do. (3), Historical Society, New York; Ruin with Bathing Women, National Gallery, London; Campo Vaccino, Buckingham Palace, ib.; Diana and Nymph Bathing, Ruins of Hot Baths of Diocletian, Madrid Museum;

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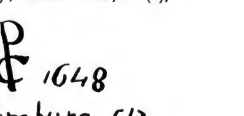
Sarah, Hagar, and Abraham, Annunciation to the Shepherds, Bathing Nymphs, Diana Bathing, four others, Louvre; Expulsion from Paradise, Repose in Egypt (2), eight others, Hermitage, St. Petersburg; Women Bathing, do. leaving the Bath, Bathers Watched, Expulsion from Paradise, Amsterdam Museum; Mercury appearing to the Nymph Herse, Women Bathing, Hague Museum; Italian Landscape, Andromeda chained to the Rock, Suermondt Museum, Aix-la-Chapelle; Finding of Moses, Psyche carried to Olympus by Mercury, Basle Museum; Landscape with Tobias and the Angel, do. with Flight into Egypt, Musée Rath, Geneva; Grotto with Bathing Nymphs, Aschaffenburg Gallery; Group of Children in a Hall, and Angels above them, Bamberg Gallery; Amaryllis giving the Prize to Myrtilus, Berlin Museum; Italian Landscape with Abraham's Sacrifice, do. with Walk to Emmaus, Carlsruhe Gallery; Adoration of the Magi, Juno with Venus and Minerva, etc., nine others, Cassel Gallery; Assembly of the Gods, Tobias and the Angel, do. with the Fish, Gallery, Copenhagen; Assembly of the Gods, Italian Landscape, Moltke Collection, ib.; Nymphs in a Grotto, do. dancing, Amalienstift, Dessau; Diana and Nymphs resting from the Chase, The Muses on Parnassus, ten others, Dresden Museum; Landscape with Diana and Callisto, Städel Gallery, Frankfort; Nymph dancing with Satyr, Repose in Egypt, two others, Gotha Museum; Abraham and Isaac in Landscape with Ruins, Cephalus and the dying Procris, Kunsthalle, Hamburg; Venus, Provinzial Museum, Hanover; Landscape with Ruins and Holy Family, Ferdinandeum, Innsbruck; Flight into Egypt, Diana and Callisto (2), four others, Old Pinakothek, Munich; Landscape with Roman Ruins, Death of Pyramus, Oldenburg Gallery; Angels among Clouds, Schleissheim Gallery; Holy Family, four others, Schwerin Gallery; Flight into Egypt, two others, Stuttgart Museum; others in Madrid (2), Stockholm, and Vienna (2) Museums; Liechtenstein (4), Czernin, and Schönborn Galleries, Vienna; Uffizi, Florence (15); Palazzo Pitti, ib. (5),



etc.—Bode, Studien, 323; Immerzeel, ii. 317; Kugler (Crowe), ii. 350; Kramm, v. 1295; Ch. Blanc, École hollandaise; Nagler, Mon., ii. 206; Zeitschr. f. b. K., xvi. 386.

POETRY, *Raphael*, Camera della Segnatura, Vatican; fresco, medallion on ceiling. Female figure, with outspread wings and crossed feet, seated on a marble chair, adorned with dramatic masks; in right hand a book, in left a lyre; in clouds, two genii with tablets. Painted in 1512; entirely by Raphael, and in his best manner. Engraved by Marc Antonio; B. Audran; R. Morghen, and others.—Passavant, iv. 88; Müntz, 311, 316, 350; Perkins, 123.

By *Raphael* (fresco). See *Parnassus*.

POGGI, CESARE, born in Milan in 1803, died there in 1859. History and portrait painter, pupil of Sabatelli, and in 1824 of Venice Academy, then studied in Rome after the old masters. Member of Milan Academy in 1837. Works: Death of Clarissa Visconti; Roman Robbers pursued; Return of Prodigal Son; Caius Marius; Christ Crucified; Martyrdom of St. Sebastian; Christ and the Adulteress (masterpiece); Brutus and Ligarius (all before 1844); St. John the Baptist preaching in the Desert (1854); Cola Montana and his Pupils; Susanna at the Bath; Portrait of Thorwaldsen (1833).—Wurzbach, xxiii. 25.

POGGIO, GIOVANNI DEL. See *Giovanni* da Paolo.

POHLE, HERMANN, born in Berlin in 1831. Landscape painter, pupil in Berlin of Biermann, and in Düsseldorf of Schirmer and Gude. Works: Landscape with Mill;

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Mill-Pond ; Park ; Beech-Wood ; Landscape with Wedding Procession ; do. with Castle ; Mill on Lugano Lake ; Meersburg on Lake Constance ; Westphalian Landscape (Jubilee Exhibition, Berlin, 1886).—Müller, 421.

POHLE, (FRIEDRICH) LEON, born in Leipsic, Dec. 1, 1841. Genre and portrait painter, pupil of Dresden and Antwerp Academies, and of Weimar Art-School ; travelled in Germany, Belgium, and France. Since 1877 professor at Dresden Academy. Works : Margaret before the Jewellery Box ; Elegy ; Portrait of Poet Julius Grosse ; do. of Ludwig Richter (1879), Leipsic Museum, and (1880), National Gallery, Berlin ; do. of Geographer Peschel, and of Ercole Torneamenti, Dresden Gallery ; do. of Baron von Nostitz-Wallwitz (1883) ; Prince George of Saxony's Children (1884) ; Thuringian Woman (Jubilee Exhibition, Berlin, 1886).—Jordan (1885), ii. 169 ; Müller, 421 ; Kunst-Chronik, xviii. 628 ; xix. 681.

POIDEVIN. See *Le* Poittevin.

POINTELIN, AUGUSTE EMMANUEL, born at Arbois (Jura) in 1839. Landscape painter, pupil of Maire ; was a schoolmaster until 1866, when he took up painting. Medals : 3d class, 1878 ; 2d class, 1881. Works : Wells of Moustier (1874) ; Plateau of the Jura in Autumn (1876) ; Valley in the Jura (1877); Meadow in Côte d'Or (1878); Grove in the Morning, Willow in the Evening (1879) ; September Evening (1880) ; Slopes of Jura (1881); Arbour, Rocky Hills (1882); Fallow Land in the Jura, End of the Woods (1883); Rocky Path, Evening in the Woods (1884); Forest Border, Height on the Coast (1885); Meadow in Jura Mountains, Group of Trees at Dawn (1886).

POLE, CARDINAL, portrait, Sebastian del *Piombo*, Hermitage, St. Petersburg ; canvas, H. 3 ft. 7 in. × 3 ft. Sitting, with left hand on the arm of his chair ; dressed in a red toque and cap and white stole. Painted under Paul III. (1535–49) ; a magnificent canvass, long assigned to Raphael ; formerly in the galleries of the Chevalier de Clerville and of the Comte d'Armagnac. Engraved by Nicolas de Larmessin, and by Sanders. —C. & C., N. Italy, ii. 356 ; Descr. de l'Ermitage, i. 24.

POLEMON, painter, of Alexandria, mentioned by Pliny (xxxv. 40 [146]), as not without reputation.—Brunn, ii. 288.

POLIDORO DA CARAVAGGIO. See *Caravaggio.*

POLLICE VERSO. See *Gladiators.*

POLLACK, LEOPOLD, born at Lodenitz, Bohemia, Nov. 8, 1806, died in Rome, Oct. 16, 1880. Genre painter, pupil of Prague (under Bergler) and Vienna Academies, went in 1831 to Rome and painted Italian life under the influence and in the manner of Riedel ; visited Vienna in 1846 and became naturalized in Rome in 1853. Works : Shepherd Boy ; Death of Moses ; Boaz and Ruth ; The Harem ; Shepherdess with Lamb ; Zuleika (after Byron), Villa Rosenstein, Stuttgart ; Cupid riding on a Turtle ; Italian Shepherds (1835), Female Pilgrim (1836), Kunsthalle, Hamburg ; Curious Girls (1838); Rebekah (1844); Head of a Bard (1850) ; Portrait of the Painter August Riedel (1851), New Pinakothek, Munich ; Shepherd Boy in Roman Campagna, Harrach Gallery, Vienna ; Nymphs Caressing (1858); Esmeralda (1865); Malicious Albanese Women (1868) ; Melusina ; Chiara and her Sister ; Diana ; Carnival in Rome ; Preciosa ; Disturbed Sleep.—D. Kunstbl. (1850), 28, 367 ; Nagler, Mon., i. 357 ; Wurzbach, xxiii. 75.

POLLAJUOLO, ANTONIO and PIETRO, Antonio born in Florence in 1433, died there in 1498 ; Pietro born there in 1443, died there in or before 1496. Florentine school ; sons of Jacopo d'Antonio, a goldsmith. Antonio, whose portrait is given, closed his apprenticeship with his father in 1459, opened a workshop in Florence, and

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became one of the most famous goldsmiths of his time, as well as an eminent painter, sculptor, and engraver. Pietro, who studied painting under Andrea del Castagno, afterwards became his brother's associate. Their pictures show the effect of their training as goldsmiths in a certain precision and neatness of line and a metallic quality of surface. The style of the Pollajuoli, for it is difficult to assign to each that which belongs to him in the pictures assigned to one or the other, is mannered and exaggerated, though vigorous and full of life. Those displaying most sculptural elements are probably by Antonio, and those in which the pictorial element prevails are perhaps by Pietro. They are said to have been the first to dissect dead bodies for artistic purposes. Among the pictures generally assigned to Antonio are Martyrdom of St. *Sebastian* (1475), Angel Raphael and Tobias, The Virgin adoring the Infant Christ, and Apollo and Daphne, National Gallery, London; St. Sebastian, Palazzo Pitti, Florence; St. Sebastian, Galleria Estense, Modena; Holy Family, Palazzo Borghese, Rome; *Tobias* and the Angel, Turin Gallery; St. Christopher and the Infant Christ, New York Museum. To Pietro belong the Coronation of the Virgin (1483), in the Pieve of S. Gemignano, and the Annunciation, Berlin Museum. The Hercules, Three Saints, and Prudence, Uffizi, Florence, and three other panels in the Munich Gallery, are probably joint works of the two brothers.—C. & C., Italy, ii. 382; Vasari, ed. Le Mon., v. 90, 104; vii. 246; xi. 291, Ch. Blanc, École florentine; Burckhardt, 96, 134, 357; Lübke, Gesch. ital. Mal., i. 313.

POLLASTRINI, ENRICO, born at Leghorn in 1817, died in Florence, Jan. 12, 1876. History painter, studied after the old masters, and became president of Florence Academy. Works: Death of Duke Alessandro de' Medici; Inundation of Serchio; Pia dei Tolomei; Death of St. Joseph; St. Lawrence giving Alms; Battle of Legnano; Fugitives of Siena.—L'Illustr. ital., 1876.

POLLET, VICTOR FLORENCE, born in Paris, Nov. 22, 1811, died in Paris, Dec. 20, 1882. Genre painter, pupil of Delaroche and Richomme; won grand prix de Rome in 1838. Medals: 3d class, 1845; L. of Honour, 1855. Works: Lydia (1865), Baroness Rothschild; Innocence, A Study (1866); Bacchante (1867); Siesta, The Bath (1868); Idleness (1872); Dream of one of the Daughters of Eve (1873); Pandora, Lycoenion (1874); Mignon, Leaving the Bath (1876); Venus taking off her Belt, Girl Wounded in the Foot (1878); Wretched Lodging, Victorious Omphale (1879); Venus Victrix, Age of Innocence, Venus and Cupid, Convalescence, S. A. Coale, St. Louis.—Bellier, ii. 291; Courrier de l'Art (1881–82), 612; Kunst-Chronik, xviii.; Art Journal (1883), 63.

POLYCLES, painter, of Adramyttium in Mysia. Said by Vitruvius (iii. Præf., 2) to have deserved fame, but to have failed through adverse fortune to attain it.

POLYDOR. See *Glauber*, Jan.

POLYGNOTUS, the first really great Greek painter, son and pupil of Aglaophon, born in Thasos about the beginning of 5th century B.C. He probably accompanied Cimon on his return from the expedition against Thasos (463 B.C.), to Athens, where he was employed in the decoration of the walls of the public buildings, and Polygnotus refusing any compensation for his labour, the Athenians bestowed citizenship upon him. He assisted Micon in the decoration of the Theseum, and painted in the portico of the Pœcile, The Greeks assembled after the Fall of Troy to judge Cassandra's Case, and in the Anicæum, The Marriage of the Dioscuri with the Daughters of Leucippus. He also decorated the walls of the temple at Thespiæ, painted Ulysses after Slaying the

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Suitors, in the portico of the Temple of Athena Areia at Platæa, and adorned the Lesche of the Cnidians at Delphi with a series of pictures representing the Trojan War and the adventures of Ulysses (Paus., x. 25-31). Polygnotus made so great an advance over the artists who had preceded him that Theophrastus ascribed to him the invention of painting (Pliny, vii. 57). Pliny says (xxxv. 35) that he gave expression to both faces and figures, and elegance and variety to draperies, his work being in strong contrast to the stiff attitudes and rigid draperies of the earlier painters. Lucian (De Imag., 7) gives him similar praise, and Aristotle says (Poet., 2) that Polygnotus represented men better than they are, meaning that he idealized his characters. Cicero records (Brut., 18) that he was one of those who painted with four colours only, but according to Pliny (xxxiii. 56, xxxv. 25) he and Micon introduced new pigments. We learn from the latter also (xxxv. 39, 40) that he worked both with the cestrum and with the hair pencil.—Paus., x. 25-31; Bött., 274-291; Hermann, Epikritische Betrachtungen über die Polygnotischen Gemälde (Göttingen, 1849); Lenormant, Mémoire sur les peintures que Polygnote avait exécutée dans la Lesché de Delphes, Mémoire de l'Acad. royale de Belgique (Brussels, 1864), xxxiv., and works there cited; Sillig, 361.

POLYIDUS, painter, musician, and poet, about 396 B.C.—Diod. Sic., xiv. 46.

POMERANCE or POMERANCIO. See *Roncalli*, Cristoforo.

POMPEIAN DANCE, Joseph *Coomans*, George Hoadley, Cincinnati; canvas. A Pompeian girl dancing to the music of pipes played by a youth reclining upon a sculptured marble slab, at the base of which sits another girl with a tambourine, holding in her lap the head of a rose-crowned boy, who, stretched on a leopard's skin, plays the cymbals; at right, an open court, with fountain and ladies sitting. Painted in 1878. Photogravure in Art Treasures of America.

By Joseph *Coomans*, John Hoey, New York. A Pompeian girl of twelve dancing, with her tambourine above her head, surrounded by a ring of romping boys, crowned with ivy or wreathed with garlands, one of whom has tumbled over upon his back; at right, the mother reclining, a harp-girl sitting, and another maiden standing. Photogravure in Art Treasures of America, ii. 81.

PONCET, JEAN BAPTISTE, born at Saint-Laurent de Mures (Isère); contemporary. History and portrait painter, pupil of Hippolyte Flandrin, whom he assisted for nine years in his works in the Church d'Ainay at Lyons, and in Saint-Germain-des-Près at Paris, the latter of which he was commissioned to engrave after Flandrin's death. Medal, 3d class, 1861; medal, 1865. Works: Toilet of Phryne, Young Flute-Player by the Sea (1861); Portrait of Flandrin (1863), Lyons Museum; Orpheus on Mount Rhodope (1864), Villefranche Museum; Christ appearing to Magdalen (1866), Noyon Cathedral; Ariadne crowned by Bacchus, Noli me tangere (1870); Night (1884). —Bellier, ii. 295.

PONCHINO. See *Bazacco*.

PONTE, DA. See *Bassano*.

PONTORMO, JACOPO DA, born at Pontormo, May 25 or 26, 1494, died in Florence, buried Jan. 2, 1557. Florentine school; real name Jacopo Carucci, son of Bartolommeo Carucci,

a mediocre painter. Studied under Leonardo da Vinci, Albertinelli, Pier di Cosimo, and Andrea del Sarto. His early efforts are said to have been praised by Michelangelo, who prophesied that if Pontormo continued as he had begun he would carry painting to its highest perfection. But Pontormo did not realize his hopes. Though he worked sometimes, like Sebastian del Piombo, from

Michelangelo's designs, he never approached Sebastian as a colourist. His portraits are superior to his compositions. Among his works are: Holy Family, Madrid Museum; do., Old Pinakothek, Munich; Visitation, SS. Annunziata, Florence; Madonna and Saints, Visitation, Louvre; Portrait of Andrea del Sarto, Berlin Museum; Supper at Emmaus, Florence Academy; Joseph presenting his Father to Pharaoh, Joseph accused by Potiphar, Venus kissed by Love, Birth of St. John Baptist, and portraits, Uffizi, Florence; Portrait of a Boy, National Gallery, London; others in the Louvre, Cassel and Oldenburg Galleries, Vienna Museum (3), Palazzo Pitti, Florence.—Ch. Blanc, École florentine; Vasari, ed. Le Mon., xi. 29; Lübke, Gesch. ital. Mal., ii. 206.

POOLE, PAUL FALCONER, born at Bristol in 1810, died in London, Sept. 22, 1879. History and genre painter; exhibited first picture, The Well—a Scene in Naples, at Royal Academy in 1830; elected an A.R.A. in 1846 and R.A. in 1861. Works: Herman and Dorothea at the Fountain (1840); Solomon Eagle preaching during the Plague in London (1843); Beleaguered Moors (1844); Arletta of Falaise (1848); The Tempest (1849); Goths in Italy (1851); Seventh Day of the Decameron (1855); Escape of Glaucus and Ione (1860); Lighting the Beacon on the Appearance of the Spanish Armada (1864); Vision of Ezekiel (1875), National Gallery.—Cat. Nat. Gal.; Am. Art Rev. (1879), 91; Art Journal (1859), 41; Sandby, ii. 311.

POORE, HENRY R., born in Newark, N. J., in 1858. Landscape painter, pupil of the National Academy (1876), of the Pennsylvania Academy, of Peter Moran (1877), and of Luminais in Paris (1883). Studio in Philadelphia. Works: Burro Train leaving the Pueblo of Taos (1882); March Hillside, Baying Hounds (1884), T. B. Clarke, New York; Ulysses feigning Madness (1884); After a Shower—Pincian Hill, Rome (1886).

POORTER, WILLEM DE, born at Haarlem, flourished there in 1635–43, died after 1645. Dutch school; history and still-life painter, pupil of Rembrandt, probably at Leyden in 1627–30. His colouring is powerful and the execution careful; painted also interiors. Works: Solomon offering to the Strange Gods, Amsterdam Museum; do. (1643), Moltke Collection, Copenhagen; Taking of Samson, Berlin Museum; Ahasuerus and Esther (1645), Woman taken in Adultery, Simon with Infant Christ in the Temple, Dresden Gallery; Raising of Lazarus, Old Pinakothek, Munich; The Offering, Queen of Sheba before Solomon (?), Liechtenstein Gallery, Vienna; Mercury and Proserpine, Allegory of Peace (1643), Copenhagen Gallery; Interior, Aremberg Gallery, Brussels; Skull, Crown, Sceptre, and Arms, Brunswick Gallery; Companion-piece (1630 or 1636), Rotterdam Museum; Allegorical Figure of Emperor Matthias, Wörlitz Gallery.—Kugler (Crowe), ii. 378; Riegel, Beiträge, ii. 436; Vosmaer, Rembrandt, 63.

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POPELIN-DUCARRE, CLAUDIUS MARCEL, born in Paris; contemporary. History painter, pupil of Ary Scheffer and of Picot. Medal, 1865; L. of Honour, 1869. Works: Dante reading his Poem to Giotto (1852); St. Jerome (1853); Robert Estienne, famous printer of 16th Century, surrounded by Savants aiding him (1857); Calvin preaching before Duchess of Ferrara, Guillaume Budée, founder of Collège de France, studying Greek (1859); Dante re-entering Florence after Battle of Campaldino (1861); Julius Cæsar (1864); Renaissance of Literature (1865); Truth, Dante Alighieri, France (1867).—Bellier, ii. 298.

PORCELLIS (Parcelles, Percellis), JAN, born in Ghent about 1597 (?), died probably at Soeterwoude, near Leyden, before

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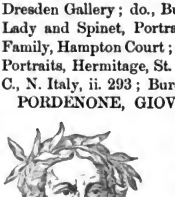
or in 1632. Dutch school; marine painter, supposed pupil of Hendrik C. Vroom, more probably developed under the influence of Adam Willaerts; living in 1615 in Antwerp, where he was master of the guild in 1617, then in Haarlem (1622–28) and at The Hague (1629); was skilful in representing the sea in its more terrible phases, and in his time considered the greatest painter of storms. Works: Seaport, Madrid Museum; Vessels at Sea, Berlin Museum; do. (1629), Old Pinakothek, Munich; do., Gotha Museum, and Oldenburg Gallery; Whaling (1664), Amalienstift, Dessau.—Descamps (Marseilles, 1840), i. 252; Kramm, v. 1270; Meyer, Museen, 351; Kunst-Chronik, viii. 29; xviii. 604; Rep. f. K., i. 68; Siret (1883), ii. 128; Van den Branden, 843; Van der Willigen, 242; Zeitschr. f. b. K., vii. 176.

PORCELLIS, JULIUS (? or Johannes), born at Leyden (?), died at Leyderdorp (?). Dutch school; marine painter, supposed son and pupil of preceding, although nothing authentic is known beyond the fact that one Johannes Percellis van Delden entered the guild at Leyden in 1658, was dean in 1660, and still living in 1680. Works, signed J. P., uncertain whether by father or son, in Darmstadt Museum, Städel Gallery, Frankfort, and Schönborn Gallery, Vienna.—Rep. f. K., i. 72.

PORCIUNCULA, LA. See *Francis* of Assisi.

PORDENONE, BERNARDINO LICINIO DA, of Pordenone, born about beginning of 16th century, died after 1541. Venetian school; kinsman of G. A. Pordenone; educated in Friuli, and later lived in Venice. Earliest pictures dated 1524; latest, 1541. His strength lay in portraits, and he was fond of family groups, though he painted some religious pieces. Works: Madonna and Saints (1535), Frari, Venice; do., Sarego; Salome, Palazzo Sciarra, Rome; Holy Family and Saints, Palazzo Borghese, ib.; Holy Family, Palazzo Doria, ib.; do., Palazzo Balbi, Genoa; Madonna and Saints, Rovigo Gallery; Madonna and Saints, Four Saints, Venice Academy; Female Portrait, Dresden Gallery; do., Buda-Pesth Gallery; Lady and Spinet, Portrait of Himself and Family, Hampton Court; Adoration of Magi, Portraits, Hermitage, St. Petersburg.—C. & C., N. Italy, ii. 293; Burckhardt, 732.

PORDENONE, GIOVANNI ANTONIO LICINIO DA, born at Pordenone in 1483, died at Ferrara in 1539. Venetian school. He bore many names. About 1517 he assumed the title of De Corticellis or Cuticelli, from his father's native village near Brescia; afterwards called Sacchiensis or De Sacchis, and lastly Regillo or Licinio. His descendants took the name of Regillo. A pupil of Pellegrino, he learned at Venice to imitate Palma and Giorgione, and in his subsequent career acquired something from Correggio, Titian, Raphael, and Michelangelo. At his best he remained second to Titian, and when careless he sank to a still lower level. Pordenone executed many frescos in Friulian churches, most of which have greatly suffered from time and by restoration. In 1528 he went to Venice and decorated the tribune of S. Rocco with frescos, no longer extant. Two pictures on panels by him are in this church: St. Martin and St. Christopher. The next year Pordenone painted several compositions in chapels of the Madonna di Campagna, Piacenza, now much injured, and subsequently executed frescos in the palace of Andrea Doria, Genoa, and in S. Pietro, Treviso. He also finished a Trinity for Santissima Trinità, San Daniele, and began for the Duomo of Pordenone an altarpiece, Glory of St. Mark, which, though unfinished, shows great talent. In 1535 King John of Hungary sent him a patent of knighthood; and



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Pordenone, taking the name of Regillo, settled at Venice, where his services were eagerly sought, as Titian was out of favour with the Venetian rulers. He covered the walls of many palaces with frescos, and executed several public works, all of which have perished. The Glory of St. *Lorenzo* Giustiniani, Venice Academy, is one of the finest pictures of Pordenone, and the altarpiece in S. Giovanni Elemosinario, Venice, is also a noble though much damaged work. Among the few easel pictures ascribed to him are: *Madonna* of Ottobon family, Venice Academy; *Salome*, Palazzo Doria, Rome; St. *George* and the Dragon, Quirinal, Rome; Madonna, Church of Torre in Friuli; Madonna with Saints, Church of Moriago, near Treviso; Calling of St. Matthew, Woman in Mourning Dress, Dresden Museum; Taking of Christ, Gotha Museum; Assumption, Portrait of a Lady, Madrid Museum; Old Man tempting Young Girl, Hermitage, St. Petersburg; Assumption, Portrait of a Lady, Madrid Museum; An Apostle, National Gallery, London.—C. & C., N. Italy, ii. 238; Vasari, ed. Le Mon., vii. 87; ix. 26; xi. 252; ed. Mil., v. 103; Ch. Blanc, École vénitienne; Lübke, Gesch. ital. Mal., ii. 591.

PORION, CHARLES, born at Amiens; contemporary. Genre and portrait painter, pupil of Drölling and of Ingres. Medal, 3d class, 1844; L. of Honour, 1884. Works: Spanish Dance (1844); Bull Race at Seville (1846); El Descanso—custom of Valencia (1857), Bordeaux Museum; Gypsies of Constantine (1866); Queen of Spain surrounded by Principal Dignitaries of the Army (1868); Edward III. of England doing Homage to Philip of Valois, Amiens Museum.—Bellier, ii. 299.

PORTA, BARTOLOMMEO DELLA. See *Bartolommeo*, Fra.

PORTA, GIUSEPPE, born at Castelnuovo di Garfagnana about 1520, died in Venice about 1575. Venetian school; pupil in Rome of Francesco Salviati, from whom he acquired name of younger Salviati. Followed his master to Florence, Bologna, and finally Venice, where he remained after Salviati's return to Rome. Falling under the influence of Titian he abandoned the Roman style, became the intimate friend of that great painter, and was selected by him to assist in decorating the Library of St. Mark, in company with Paolo Veronese, both being paid at a higher rate than the other assistants. After the death of Salviati (1563), Porta was invited by Pius IV. to Rome to aid in decorating the Vatican, where he painted, in the Sala Regia, Barbarossa doing Homage to Alexander III., and won general admiration. After his return to Venice he executed works in the Palazzo Ducale, which were destroyed in the fire of 1577. Giuseppe was a good designer, skilful in composition, and a vigorous and brilliant colourist. He excelled in the treatment of costumes, ornaments, and architectural accessories. The Dead Christ held by Angels, Dresden Museum.—Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., xii. 81; ed. Mil., vii. 45.

PORTAELS, JEAN FRANÇOIS, born at Vilvorde, near Brussels, May 1, 1818. History, genre, and portrait painter, pupil of Navez and in Paris of Delaroche; won the grand prize for Rome in 1841, and afterward visited the East, Spain, and Hungary. Member and (since 1878) director of Brussels Academy; Order of Leopold, 1851. Medal: Paris, 2d class, 1855. Works: Star of Bethlehem; Flight into Egypt; Rebekah; Funeral in the Desert; Leah and Rachel; Daughter of Jephthah and Daughter of Zion; Suicide of Judas; Box in the Theatre at Buda-Pesth; Girl from Istria; Drought in Egypt (1873); Gypsies; Jewess from Tangier (1876); The Simoom (Jubilee Exhibition, Berlin, 1886); Bohemian Cabin, J. H. Stebbins, New York; Jealousy, C. H.

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Wolff, ib.; Thought, A. Adams, Watertown, Mass.—Allgem. Zeitg., 1865; Art Journal, 1866, 133: Illustr. Zeitg. (1877), ii. 247.

PORTER, BENJAMIN CURTIS, born in Melrose, Mass., Aug. 27, 1845. Portrait and figure painter, pupil of A. H. Bicknell. In 1872 he visited Europe for study, chiefly Paris and Venice, and repeated the visit in 1875, 1878, and 1881. Elected an A.N.A. in 1878 and N.A. in 1880. Studios in Boston and New York. Of late years he has devoted himself principally to portrait painting, and has executed works now in the possession of W. K. Vanderbilt, Henry Clews, Charles Francklyn, W. Seward Webb, Buchanan Winthrop, and W. W. Astor, of New York; and F. L. Ames, Amos A. Lawrence, Peter C. Brooks, Mrs. Hollis Hunnewell, James Lawrence, Arthur Lyman, T. F. Cushing, and others, of Boston.

PORTMAN, CHRISTIAAN JULIUS LODEWYCK, born at Amsterdam, Oct. 20, 1799. History, portrait, and genre painter, pupil of Cornelis Kruseman, and much influenced by Jan Willem Pieneman; went to Paris, where he studied under Lothier; visited Belgium in 1822, Germany in 1828 and 1831, Paris again in 1829, and London in 1830. Member of Amsterdam Academy in 1825. Works: Admiral Ruyter by the Body of Tromp (1824), Teylers Museum, Haarlem; Adam and Eve by the Body of Abel (1825); Duke of Saxe-Weimar at Leuven (1832); Fisherman's Family awaiting Return of Father after Storm (1833); Heemskerk taking Leave of Barends (1836); Peter the Great as Carpenter (1839); Luther at Melanchthon's Sick Bed (1839); Columbus in Chains sent to Europe (1840); Grandduke Alexander of Russia visiting the House of Peter the Great at Zaandam (1840), Old Man, Amsterdam Museum.—Immerzeel, ii. 321.

PORTRAIT OF YOUNG MAN, *Raphael*, Louvre; wood, H. 2 ft. × 1 ft. 6 in. Young man, head turned three-quarters to right, with light hair and black cap, leaning upon a table, his head resting on his right hand. Painted about 1515–20. Supposed by some to be portrait of Raphael. Engraved by N. Edelinck; Gandolfi; F. Forster; Pannier.—Musée français; Filhol, vi. Pl. 371; Passavant, ii. 100; Cab. Crozat, i. Pl. 10.

PORTRAIT OF YOUNG WOMAN, *Raphael*, Uffizi, Florence; wood. Young woman, half-length, full face, in Florentine costume, with a gold chain on her neck. An admirable picture in Raphael's first manner. Long supposed to be Maddalena, wife of Angelo *Doni*, and engraved by J. Scotto under that name.—Passavant, i. 76; ii. 41; Molini, Gall. di Firenze, i. 105; Müntz, 221.

PORTMANN, WILHELM, born in Düsseldorf in 1819. Landscape painter, pupil of Düsseldorf Academy under Schirmer. Takes his subjects chiefly from Swiss and Tyrolese Alps. Works: Susten Glacier; Waterfall in Tyrol; Storm in the Woods; Torrent near Chambéry; Lake in Savoy; Avalanche on Rosetta Alp; Mountainous Landscape (1846), Ravené Gallery, Berlin; Wood Landscape, Wiesbaden Gallery. His son Karl is a genre painter.—D. Kunstbl. (1857), 225; Wiegmann, 395.

POSCHINGER, RICHARD VON, born in Munich in 1839. Landscape painter, pupil of Lier; travelled in the Netherlands, England, and France; lives in Munich. Medals: Vienna, 1873; Sydenham, 1874, 1875; Philadelphia, 1876. Works: Spring; Moonlight; Rainy Landscape; Moonlight on South Coast of England; Autumn near Dachau; Strand near Dover; Evening, Landscape with Sheep (Jubilee Exhibition, Berlin, 1886).

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POSE, (EDUARD) WILHELM, born in Düsseldorf, July 9, 1812, died in Frankfort, March 14, 1878. Landscape painter, pupil of Düsseldorf Academy under Schadow; went with Andreas Achenbach to Munich, in 1836 to Frankfort, visited Belgium and Paris, spent three years in Italy, and in 1842 settled in Frankfort. Works: Burg Eltz (1836), View on Chiem Lake (1837), Städel Gallery, Frankfort; Castle in Tyrol; Königssee; Falls of Tivoli; Theatre at Taormina, Prague Gallery; Temples at Pæstum; View in Homburg Forest; Mountain Lake (1834), National Gallery, Berlin; View in Roman Campagna (1855), Düsseldorf Gallery.—Jordan (1885), ii. 170; Kaulen, 126; Kunst-Chronik, xiii. 480; Meyer, Conv. Lex., xvii. 707; Nagler, Mon., ii.; Passavant, 35; Wiegmann, 353.

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POST, FRANS, born at Leyden in 1612 (?), died at Haarlem, buried Feb. 16, 1680. Dutch school; landscape painter, especially of views of Dutch colonies in Brazil, which he visited in 1637, probably through mediation of his brother Pieter, an architect who accompanied Prince John Maurice of Nassau to South America; returned to Haarlem in 1644, and entered the guild in 1646. Works: Portrait of Johan Maurits of Nassau, Governor of Brazil (1679), View in Brazil, Amsterdam Museum; Views in West Indies (2, 1649), Schleissheim Gallery; do., Schwerin Gallery; Cavalry Skirmish, Schönborn Gallery, Vienna.—Kramm, v. 1303; Van der Willigen, 247; Zeitschr. f. b. K., vii. 352.

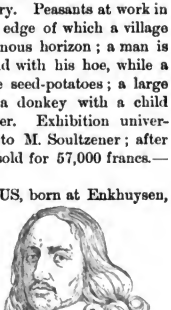
POT, HENDRIK GERRITSZEN, born in Haarlem in 1600, died in 1656. Dutch school; history and portrait painter; lived several years in England, where, in 1632, he painted Charles I. From 1633 to 1639 lieutenant of the archers' guild at Haarlem; painted in 1633 by Frans Hals in picture at Museum there. Works: Scene from a Play, Hampton Court Palace; Ladies and Gentlemen at Cards (attributed to Le Ducq), Sir Richard Wallace, London; Portrait of Charles I. (1632), Louvre, Paris; Male Portrait, Rothan Gallery, ib.; Triumph of William of Orange, Haarlem Museum; Militia-piece; Judith with the Head of Holofernes.—Ch. Blanc, École hollandaise; Bode, Studien, 157.

POTATO HARVEST, Jules *Breton*, H. C. Gibson, Philadelphia; canvas. Two Farm Women, gathering potatoes at dusk, in the Landes; one, standing, is holding a sack, into which the other, kneeling, is emptying a basket.—Art Treasures of America, i. 74.

By Jean François *Millet*, W. T. Walters, Baltimore; canvas, H. 1 ft. 9 in. × 2 ft. 1 in. Exposition universelle, 1867.

POTATO PLANTERS, Jean François *Millet*, private gallery. Peasants at work in a great plain at the edge of which a village is lost in the luminous horizon; a man is opening the ground with his hoe, while a woman casts in the seed-potatoes; a large apple-tree shades a donkey with a child asleep in its panier. Exhibition universelle (1867); sold to M. Soultzener; after varied adventures sold for 57,000 francs.—Sensier, 222.

POTTER, PAULUS, born at Enkhuysen, baptized Nov. 20, 1625, died in Amsterdam, buried Jan. 17, 1654. Dutch school; animal and landscape painter, son and pupil of Pieter Potter. Family settled at Amsterdam in 1631, and in the following year Paul went to study painting at Haarlem under Jacob de Weth the elder. His earliest known picture, in the Gallery at Gotha (1641 ?), and his etching of Le Vacher (1643), show the precocity of his talent, which attracted notice at Delft, where he was made a member of the Guild of St. Luke, Aug. 6, 1646, and at The Hague, where he resided from 1649 to May, 1652.



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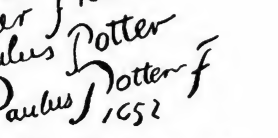
He then removed to Amsterdam, where he lived during the rest of his life. He painted from 130 to 140 pictures, seven-eighths of them between 1647 and 1654. His most renowned work is The Young Bull, signed, and dated 1647, Hague Museum. T. van Westrheene's biography of Paul Potter contains a complete catalogue of his works, chiefly rural subjects. Among them are: Landscape with Cattle (1651), Old Gray Hunter, National Gallery, London; others in Buckingham Palace (5), Bridgewater, Grosvenor, and Somerset Galleries, Baring, Hertford, Holford, Hope, and Miles Collections, ib.; Horses at a Trough before Cottage (1647), Vast Meadow with Oxen, etc. (1652), Louvre, Paris; Shepherd's Hut (1645), Bear-Hunt, Horses in Pasture (1649), Orpheus charming the Animals (1650), Herdsmen with their Herds, Cows in Pasture (1651), Landscape with Cattle (1653), Amsterdam Museum; *Young* Bull (1647), Cows by River, and Bathers (1648), Meadow with Cattle and Swine (1652), Hague Museum; Start for the Chase in the "Bosch" near The Hague (1652), Berlin Museum; Great Cattle-piece, two others, Cassel Gallery; Cows on Hill-Top (1648), Gallery, Copenhagen; Bowling Green by a Farm (1652), Moltke Collection, ib.; Park with Hunting Party, Herdsman driving Cattle up a Hill, Cattle Horse and Sheep (1652), Dresden Museum; Cattle-pieces (3, two dated 1645, 1647), Gotha Museum; Man taking Horses to Pond (1650), Peasants at Foot of a Hill, Kunsthalle, Hamburg; Farm Scene (1646), Herd driven by Man and Woman, Old Pinakothek, Munich; Cattle-pieces (2, 1649, 1651), Halt of Huntsmen (1650), Hunter's Life, Landscape with Figures (1650), three others, Hermitage, St. Petersburg; Milkmaid (1648), In Pasture (2, 1649), Before the Tavern (1650), Truly Rural (1651), Schwerin Gallery; Cattle-piece (1649), Harrach Gallery, Vienna; Herd driven to Pasture, Czernin Gallery, ib.; Sunset Landscape with Cows, Naples Museum. —Ch. Blanc, École hollandaise; Dohme, liii.; Immerzeel, ii. 324; Kramm, v. 1307; Kugler (Crowe), ii. 435; Kunst-Chronik,



xvii. 283; Riegel, Beiträge, i. 92; De Stuers, 109; Westrheene, Paulus P. (Hague, 1867); Zeitschr. f. b. K., iii. 221; v. 121; xvii. 182.

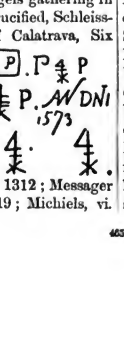
POTTER, PIETER, born at Enkhuysen in 1587, died probably in Amsterdam after 1650. Dutch school; genre, animal, and still-life painter; shows in his earlier works the influence of Frans Hals, in his later that of Rembrandt. They are painted in grayish tone; the treatment is powerful and elegant. His still-life pieces are excellent. Settled at Amsterdam in 1631; lived also at The Hague, where he was admitted to the guild in 1647. Works: Girl busy in the Kitchen (1640), Mentz Museum; Expulsion of Hagar (1643), Amalienstift, Dessau; Stag-Hunt (165–), National Gallery, London; Straw Cutters, Still-Life (1646), Amsterdam Museum Shepherds and Shepherdesses (1638), Hague Museum; Guitar Player, formerly Mr. Goldsmith's Collection, Hague; Landscape with Figures (1662), Rotterdam Museum (?); Backgammon Players (1629), Copenhagen Gallery; Boas and Ruth (1648), Amalienstift, Dessau; Guard Room (1631), Prague Gallery; Cavalier (1640), Schönborn Gallery, Vienna; Still-Life (1636), Berlin Museum.—Bode, Studien, 167, 227; Kramm, v. 1311; Meyer, Museen, 352.

POTTGIESSER, JOHANN WILHELM, German school, second half 17th century. History and portrait painter, master of the guild in Cologne in Feb., 1656. Works:

Portrait of Young Woman and Child, J. J. Merlo, Cologne; Hagar, Visit of Alexander to Diogenes, Male and Female Portrait, Museum, ib.—Merlo, 329.

POULTERER'S SHOP, Gerard *Dou*, National Gallery, London; wood, H. 1 ft. 11 in. × 1 ft. 6 in.; signed. Through the arched window of the shop a young woman, holding a tin pail containing a skinned rabbit, is cheapening a hare with the shopwoman; two other figures in background. On the window-sill are dead fowls; above, left, hangs a bird-cage; outside, a cock in a basket, feeding. The lower front of the shop is elaborately decorated with a bas-relief.

POURBUS, FRANS, the elder, born in Bruges in 1545, died in Antwerp, Sept. 19, 1581. Flemish school; history and portrait painter, son and pupil of Peeter, the younger; studied afterwards under Frans Floris; master of the guilds in Antwerp and Bruges in 1569. Works: Triptych with Christ in the Temple (1571), Ghent Cathedral; Christ on the Cross, Prophet Isaiah predicting to Hezekiah his Recovery, Triptych with Last Supper, Ghent Museum; Judgment of Solomon, Tournai Cathedral; Sermon of St. Aloysius, Antwerp Academy; Male Portrait (1575), Female do., Amsterdam Museum; St. Matthew inspired by Angel (1573), Male Portrait (1573), Brussels Museum; do. (1575), Brunswick Gallery; General in Armour, Augsburg Gallery; Male and Female (2) Portrait, Berlin Museum; Female Portrait, Dresden Museum; Andromeda (?), Gotha Museum; Portrait of Ferdinand II., Kunsthalle, Hamburg; Angels gathering in Chalices the Blood of the Crucified, Schleissheim Gallery; Knight of Calatrava, Six other portraits (one dated 1568), Museum, Vienna; do. (3), Liechtenstein Gallery, ib.; do. (2), Hermitage, St. Petersburg. — Ch. Blanc, École flamande; Kramm, v. 1312; Messager des sciences hist. (1870), 19; Michiels, vi. 272; Riegel, Beiträge, i. 25; ii. 28; Rooses (Reber), 108; Kervyn de Volkaersbekes, Les Pourbûs (Ghent, 1870); Van den Branden, 278.



POURBUS, FRANS, the younger, born in Antwerp in 1570, died in Paris, buried Feb. 19, 1622. Flemish school; history and portrait painter, son and pupil of Frans, the elder. Free of the guild in 1591; for some time in Brussels, from 1600 court-painter to Vincenzo I. Gonzaga at Mantua, then from 1610 flourished at court of Henry IV. of France, and painted various pictures of that monarch and his queen. His portraits and historical pictures are superior to those of his father. Works: Portrait of Henry IV., Nobleman and Lady leaving Château, Historical Society, New York; Portrait of Marie de Medicis, Amsterdam Museum; Ball at Court of Albrecht and Isabella (with Frans Francken, the younger), Hague Museum; Portraits of Henri IV., Marie de Medicis, Guillaume du Vair, *Last* Supper (1618), Francis of Assisi, Louvre; Portrait of Marie de Medicis, Two others, Musée Rath, Geneva; Portrait of Marie de Medicis, and two others, Madrid Museum; Henri IV. lying in State, Berlin Museum; Portraits (Groups, 3), Hermitage, St. Petersburg; Male and Female Portraits in Old Pinakothek, Munich (2, one dated 1616); Christiania, Oldenburg, Schleissheim (2) Galleries; Darmstadt, Nuremberg, Stuttgart (3), Vienna (2), and Weimar Museums; Liechtenstein, Harrach (1613), and Czernin (2) Galleries, Vienna; Uffizi, Florence (of himself, 1591, and two others); Palazzo Pitti, ib. (4).—Ch. Blanc, École flamande; Gaz. des B. Arts (1868), xxv. 277, 438; Fétis, Artistes belges à l'étranger, i. 258; Jal, 991; Messager des sciences hist. (1870); Michiels, vi. 282;

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Rooses (Reber), 374; Van den Branden, 284.

POURBUS, PEETER, the younger, born at Gouda, 1510 or 1513, died in Bruges or in Antwerp, Jan. 30, 1584. Flemish school; history and portrait painter, supposed pupil of Lanzelot Blondeel in Bruges, whose daughter he married. Was a remarkable geometrician. Works: Portraits of John and Adrienne Fernagant (1551), Last Judgment (1551), Triptych with Descent from the Cross, Bruges Academy; Last Judgment, City Hall, Bruges; others in several churches, ib.; Portrait of Charles V. (1551), Annunciata Convent, ib.; Resurrection, Louvre; Portrait of J. Van der Gheenste (1583), Brussels Museum; Moses with the Decalogue, Hague Museum; Portrait of a Lady, Rotterdam Museum; Male Portrait, Copenhagen Gallery; do. (5, two dated 1548, 1550), Vienna Museum; Portrait of a Princess, Naples Museum; Portrait of Dr. Ambroise Paré, Historical Society, New York.—Ch. Blanc, École flamande; Brandon, 278; Kugler (Crowe), i. 253; Messager des sciences hist. (1870); Michiels, v. 386; De Stuers, 236; Weale, Cat. Bruges Acad. (1861), 34.

POUSSIN, GASPARD. See *Dughet*.

POUSSIN, NICOLAS, born at Andelys, Normandy, in June, 1593, died in Rome, Nov. 19, 1665. French school; history and landscape painter, pupil of Quentin Varin in Andelys, and of Noël Jouvenet, Ferdinand Elle, and Lallemont in Paris. Despite needy circumstances and two unsuccessful attempts, he made his way in 1624 to Rome, where he studied nature and the antique with the sculptor Duquesnoy; married the daughter of Jacques Dughet, and adopted his son Gaspard, who took his name and afterwards rivalled him in fame as a painter; painted for Cardinal Barberini, and remained until 1640, when Louis XIII. sent M. de Chanteloup to bring him back to France. Although the king made him his first painter and showered honours upon him, Poussin found his position at Paris so intolerable on account of the jealous intrigues of Vouet, Fouquières, and Mercier, that he returned to Rome on a leave of absence after two years, and considering himself freed from keeping his promise to return, by the death of Cardinal Richelieu in 1642, and of the king in the following year, remained there the rest of his life. His noble style, his skill in composition, his elegance in the grouping and disposition of his figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French school. Works: *Rebekah* and Eliezer, *Moses* saved from the Waters (seven figures), same subject (ten figures), *Moses* and Pharaoh's Crown, *Moses* and Aaron's Rod, *Manna* in the Desert, *Plague* of Ashdod, Judgment of *Solomon*, Adoration of *Magi*, Holy Family, another Holy Family, Blind Men of *Jericho*, *Woman* taken in Adultery, *Last* Supper, Assumption, Apparition of Virgin to St. James, Death of *Sapphira*, St. *John* Baptizing, St. *Paul* in Ecstasy, St. Francis Xavier restoring to Life a Girl, Rape of the *Sabines*, Camillus and the Schoolmaster, Rescue of *Pyrrhus*, *Mars* and Venus, *Mars* and Rhea Sylvia, Bacchanal (2), Echo and Narcissus, Triumph of *Flora*, The Concert, Shepherds of *Arcadia*, Time protecting Truth from Envy and Discord, Portrait of Poussin, *Paradise*, *Ruth* and Boaz, Return of the *Spies*, *Deluge*, *Orpheus* and Eurydice, Diogenes throwing away his Tub, Apollo and Daphne, Louvre; Repose of Holy Family, Avignon Museum; Rebekah and Eliezer, Baptism of Christ, Death

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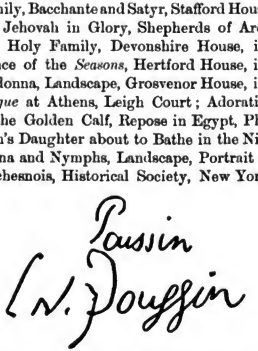
of St. Cecilia (?), Venus and Adonis, Birth of Bacchus, Landscape, Portrait of Pope Clement IX. as Cardinal, Montpellier Museum; Entry of Christ into Jerusalem, Nancy Museum; Ruins of Triumphal Arch with Figures, Rennes Museum; Saint in Ecstasy, Nantes Museum; Moses Saved, Lille Museum; View near Rome, Pyramus and Thisbe, Cherbourg Museum; A Bacchanal, Lyons Museum; Landscape, Nimes Museum; Holy Family, Sacrifice to Priapus, Shepherd watching his Flock, Bordeaux Museum; Death of Germanicus, Bacchus and Ariadne, Palazzo Barberini, Rome; Triumph of Flora, Capitol, ib.; Slumber of Shepherds, Angel dictating Gospel to St. Matthew, Apollo and Daphne, Several Landscapes in Fresco, Palazzo Colonna, ib.; Aldobrandini Wedding, Birth of Adonis, Palazzo Doria; Artist's Portrait, Palazzo Rospigliosi, ib.; Triumph of Ovid, Sacrifice of Noah, Palazzo Corsini, ib.; Martyrdom of St. Erasmus, Vatican, ib.; Theseus lifting the Stone, Venus and Adonis on Mount Ida, Three Landscapes, Uffizi, Florence; St. Margaret and the Dragon, Turin Gallery; Bacchus and his Train, Basle Museum; Juno and the dead Argus in Italian Landscape, Infancy of Jupiter, Helios and Phaëton with Saturn and the Four Seasons, View in Roman Campagna with St. Matthew and the Angel, Berlin Museum; Murder of Pompey, Flight of Myrrha, Satyr and Bacchante followed by Fauns, Cassel Gallery; Jehovah in the burning Bush (1641), Gallery, Copenhagen; Death of Eudamidas, Moltke Collection, ib.; Landscape in a Storm, Darmstadt Museum; Noah's Sacrifice, Moses exposed in the Ark, Adoration of the Magi (1633), Martyrdom of St. Erasmus, Kingdom of Flora, Narcissus, Venus Asleep, The Nymph Syrinx pursued by Pan, Portrait of the Artist (1640), Dresden Museum; Landscape, Gotha Museum; Mary and Elizabeth with their Children (?), Kunsthalle, Hamburg; Pietà, Midas and Bacchus, Artist's Portrait (1650), Old Pinakothek, Munich; Israelites in the Desert attacked by Snakes, Oldenburg Gallery; Two Landscapes, Stuttgart Museum; Titus pillaging the Temple, SS. Peter and John healing the Lame, Museum, Vienna; Holy Family (2), SS. Peter and John healing the Lame, four others, Liechtenstein Gallery, ib.; Landscape with Ancient City (1649), Harrach Gallery, ib.; Scene from Plague at Marseilles, Baptism of Christ, Czernin Gallery; Woodland with Narcissus, Wiesbaden Gallery; *Parnassus*, Sacrifice of Noah, Bacchanal, *Meleager* and Atalanta, St. Cecilia, and 15 others, Madrid Museum; Moses striking the Rock (1649), Holy Family, Triumph of Galatea, Continence of Scipio, and 18 others, Hermitage, St. Petersburg; Nursing of Bacchus, Cephalus and Aurora, Bacchanalian Festival (2), Venus surprised by Satyrs, Plague of Ashdod, Landscape, National Gallery, London; Adoration of Magi, Education of Jupiter, Triumph of David, Flight into Egypt, Rinaldo and Armida, and others, Dulwich Gallery; Seven *Sacraments*, Moses striking the Rock, Bridgewater House, London; Holy Family, Bacchante and Satyr, Stafford House, ib.; Jehovah in Glory, Shepherds of Arcadia, Holy Family, Devonshire House, ib.; Dance of the *Seasons*, Hertford House, ib.; Madonna, Landscape, Grosvenor House, ib.; *Plague* at Athens, Leigh Court; Adoration of the Golden Calf, Repose in Egypt, Pharaoh's Daughter about to Bathe in the Nile, Diana and Nymphs, Landscape, Portrait of Duchesnois, Historical Society, New York;



Mythological Subject, Museum, ib.—Bellier, ii. 305; Ch. Blanc, École française; Villot, Cat. Louvre; Bouchette, Poussin (Paris, 1858); Gonder, Andelys et N. Poussin (Paris, 1860); Guibal, Éloge de Poussin (Paris, 1783); Poillon, N. Poussin (Paris,

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1869); Graham, Memoirs of P.; Jal, 997; Keane, Early Masters, 486; Mémoires inédits, i. 245, 315, 342; Colburn's Mag., cxii. 490; cxxxiv. 214; Penny Mag., xi. 161; Fine Arts Quarterly, i. 175, 263; iii. 105; Blackwood's Mag., ix. 23; London Mag., iv. 176; Eclectic Rev., xxxi. 214; Art Journal, v. 9, 46; Fortnightly Rev., xvii. 472; Zeitschr. f. b. K., vii. 308; xi. (Mittheilungen, iv. 10); Mag. of Art (1885), 152.

POWELL, WILLIAM H., born in Ohio in 1824, died in New York, Oct. 6, 1879. Portrait and history painter, studied in Italy and France. Associate of the National Academy, New York. Works: *Perry's* Victory on Lake Erie, Capitol, Washington; Landing of the Pilgrims, Scott's Entry into the City of Mexico (Mrs. M. O. Roberts, New York); Discovery of the *Mississippi*, Capitol, Washington. Portraits: General McClellan, Major Anderson, City Hall, New York; Albert Gallatin (1843), Erastus C. Benedict, Historical Society, ib.; Washington Irving; Lamartine; Alexandre Dumas. —Am. Art. Rev. (1880), 47; Tuckerman, 458.

POYNTER, EDWARD JOHN, born in Paris, March 20, 1836. History painter, son of Ambrose Poynter, architect; pupil in London of Leigh's Art-School, of W. C. T. Dobson, and of the Royal Academy, and in Paris of M. Gleyre in 1856–59; in 1860 returned to London, where he has since resided. He became an A.R.A. in 1869, and R.A. in 1876; was Slade professor of fine arts at University College, London, from 1870 to 1875, when he was chosen director of the art schools at South Kensington Museum. He has done some fine decorative work in mosaic in the Houses of Parliament and in St. Paul's, and in fresco in St. Stephen's, Dulwich. Works: The Syren, Egyptian Sentinel (1864); Faithful unto Death (1865); Offerings to Isis (1866); Israel in Egypt (1867); The Catapult (1868); Proserpine (1869); Andromeda (1870); Suppliant to Venus, Feeding the Sacred Ibis (1871); Perseus and Andromeda (1872); Dragon of Wantley (1873); Rhodope (1874); Festival, Golden Age (1875); *Atalanta's* Race (1876); Fortune-Teller (1877); Jersey Lily (Mrs. Langtry), Zenobia Captive (1878); *Nausicaa* and her Maidens (1879); *Venus* and Æsculapius (1880); Helen (1881); In the Tepidarium (1882); Psyche, The Ides of March (1883); *Diadumené* (1884); do. (H. 7 ft. 1 in. × 4 ft. 2 in., 1885).—Art Journal (1881), 26; (1885), 340; Athenæum (1881), i. 271; (1886), i. 463; Portfolio (1870), 1; (1877), 11; Univ. Mag. (1878), ii. 24; Zeitschr. f. b. K., vi. 371.

PRADILLA, FRANCISCO, born at Villanueva de Gallego, Saragossa, in 1847. History and genre painter, pupil of San Fernando Academy, Madrid, then of Spanish Academy in Rome, of which he was afterwards director; has acquired reputation at exhibitions of late years. Medal of honour, Paris; L. of Honour, 1878. Medals: Vienna, 1882; 1st class, Munich, 1883. Works: Strand of Vigo; The Elopement; Rape of Sabine Women; Jeane la Folle following her Husband's Coffin (1878); replica (1879); Don Alfonso the Warrior, Don Alfonso the Scholar, Procession in Venice (1879); Reading on Balcony (1880); La Fiorella (1881); Surrender of Granada (1883); Lackey Asleep (1884).—Meyer, Conv. Lex., xix. 752; Kunst-Chronik, xix. 616; D. Rundschau, xx. 467; La Ilustracion (1879), i. 6; (1881), i. 27; Zeitschr. f. b. K., xix. 318.

PRADO, BLAS DEL, born at Toledo about 1540, died about 1600. Spanish school; probably pupil of Francisco de Commontes; became in 1591 second painter to the chapter of the Cathedral of Toledo. In 1593 sent by Philip II. to Sultan of Fez, who had asked him for a good artist. Prado painted some portraits for him, among them his daughter, and returned home enriched with gifts. He is said to have re-

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turned to Fez, and to have died there. Works: Virgin and Saints, Madrid Museum; Christ blessing the World, The Virgin in Prayer, Hermitage, St. Petersburg.—Stirling, i. 263; Ch. Blanc, École espagnole; Madrazo, 518.

PRAIRIE DE LACKEN, *Rubens*, Buckingham Palace; wood, H. 2 ft. 10 in. × 4 ft. 1 in. A hilly landscape, with a pool of water, and figures of peasants and cattle. One of the master's finest landscapes. Purchased for George IV. at Agnard sale, Paris. Engraved by Van Uden; J. Neefs.—Waagen, Treasures, ii. 3; Smith, ii. 237.

PRATT, MATTHEW, born in Philadelphia in 1734, died there in 1805. Portrait painter, pupil of West in London in 1764–68. He was for many years a sign painter in Philadelphia before he seriously turned his attention to art. In England he painted the portraits of the Duchess of Manchester, Duke of Portland, and Governor Hamilton; in America, among others, Lieutenant-Governor Cadwallader Colden, for the New York Chamber of Commerce in 1772.

PREISLER, DANIEL, born in Prague, March 8, 1627, died in Nuremberg, June 19, 1665. German school; history and portrait painter, settled in Nuremberg in 1654, and became master of the guild there. Works: Death of Abel, Female Portrait, Germanic Museum, Nuremberg; Sending of the Holy Ghost, Hospital Church, ib.; Ascension, Schlosskirche, ib.; Christ and the Children, Vienna Museum; Male Portrait (1663), Brunswick Gallery.—Huber, ii. 64; Rettberg, 193.

PRELL, HERMANN, born at Leipsic, April 29, 1854. Genre painter, pupil of Dresden and of Berlin Academies under Grosse and Gussow respectively, studied in Rome in 1880–81, and then was commissioned to decorate the Banquet Hall in the House of Architects at Berlin. Works: The Last Chase (1878); Girl's Head (1883). In fresco: Justice and Valour, Incident in Life of Emperor Henry IV. (1883), City Hall, Worms; Epochs of Architecture (11 pictures, 1882), House of Architects, Berlin.—Kunst-Chronik, xviii. 28; Zeitschr. f. b. K., xviii. 367, 401; xx. 149; Allgem. K. C., ix. 542.

PRELLER, FRIEDRICH (JOHANN CHRISTIAN ERNST), the elder, born in Eisenach, April 25, 1804, died in Weimar, April 23, 1878. Landscape painter, pupil of Weimar Art-School under Kunschtmeyer, studied in Dresden in 1820, returned following year to Weimar, where he entered into friendly relations with Goethe, and spent the next two summers again in Dresden, studying after Ruysdael and Potter, then in 1823–25 under Van Bree at Antwerp Academy, two years at Milan Academy, and in 1827–31 in Rome, where he attached himself especially to Koch. Returning to Weimar, he became professor, court painter, and honorary member of Dresden Academy; visited Italy again in 1859–61 and 1875. Works: Six Thuringian Landscapes with historical figures, Grand Ducal Palace, Weimar; Scenes from Oberon (1835–37), Wieland Room, ib.; 7 Scenes from Odyssey (1834–36), Dr. Härtel, Leipsic; Norwegian Coast (1850), Heroic Landscape (1874), Dresden Gallery; do., and Styrian Landscape (1853), National Gallery, Berlin; Nausicaa and Ulysses in Isle of the Phæacians (1864), Raczynski Gallery, ib.; View in Sabine Mountains with Good Samaritan, Leipsic Museum; Leucothea appearing to Ulysses, Calypso taking Farewell of Ulysses, Schack Gallery, Munich; Bear-Trainer in Street of Antwerp (1824), Three Views in Norway (1840, 1846), Vultures in Bavarian Highlands (1856), Cycle of 16 scenes from Odyssey (1863–68, masterpiece), Weimar Museum; Cartoons for do., Leipsic Museum.—Allgem. Zeitg. (1878), No. 141; Art Journal (1881), 289; Cotta's

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Kunstbl. (1837), i.; D. Kunstbl. (1855), 401; Förster, v. 483, 487; Illustr. Zeitg. (1878), i. 367; (1879), ii. 85; Im neuen Reich (1878), No. 20; Graph. K., i. 34; Jordan (1885), ii. 171; Kunst-Chronik, xiii. 526, 589, 610; xiv. 393; xix. 513; Pecht, i. 269; Reber, ii. 277; Roquette, Fr. P. (Frankfort, 1883); Ruland, Zur Errinnerung an Fr. Preller (Weimar, 1878); Westermann's Monatshefte, xlviii. 624; Zeitschr. f. b. K., i. 17; xvii. 357; xviii. 262.

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PRELLER, FRIEDRICH, the younger, born in Weimar, Sept. 1, 1838. Landscape painter, son and pupil of preceding; visited Italy in 1859–62 and in 1864–66, and borrows most of his subjects from there. Professor and Councillor at Dresden Academy. Works: Bay of Baiæ; Rocca di Papa; Swiss Evening Landscape; Tivoli; Hannibal's Field; Forum Romanum; Convent of Scolastica near Subiaco, Dresden Gallery; Prometheus, Hippolytus, Nero's Flight, Theseus leaving Naxos, Vestibule of Court Theatre, Dresden; Twelve Scenes from Greek Mythology, Royal Box, ib.; Four Views in Saxony (1878), Albrechtsburg, Meissen; Ideal Landscape with Sappho (1879), Leipsic Museum; Lonely Ride (1884); Tivoli, View in Rhön Mountains (Jubilee Exhibition, Berlin, 1886).—Müller, 425; Kunst-Chronik, xi. 484; Zeitschr. f. b. K., xi. 384.

PRESENTATION IN TEMPLE, Fra *Bartolommeo*, Vienna Museum; wood, H. 4 ft. 11 in. × 5 ft.; dated 1516. Simeon, standing before the altar, holds the Child presented by the Virgin; on left, SS. Joseph, with two pigeons, Elizabeth, and Anna. Painted for Convent of S. Marco, Florence; bought by Grand Duke Leopold I. in 1781; obtained by exchange from him by the Emperor Joseph II. Engraved by A. Campanello; Massard; C. Rahl; Langer.—Gal. de Vienne, i. Pl. 9; C. & C., Italy, iii. 470; Marchese, ii. 119; Vasari, ed. Mil., iv. 196.

By *Carpaccio*, Venice Academy; wood, H. 13 ft. 9 in. × 7 ft. 4 in.; signed, dated 1510. The Virgin, attended by two women, presents Jesus to Simeon the High Priest, who is represented as a pontiff between attendant cardinals, one of whom bears his mantle; below, three boy angels playing musical instruments. Painted for S. Giobbe, Venice. Carpaccio's masterpiece. Of the three angels, the middle one playing on a lute is world-famed and widely known by photographs.—C. & C., N. Italy, i. 207.

Presentation in Temple, Fra Bartolommeo, Vienna Museum.

By Domenico *Ghirlandajo*, S. M. Novella, Florence; fresco in the choir.

By *Guido* Reni, Vienna Museum; canvas, H. 10 ft. × 6 ft. 7 in. The Virgin, kneeling in prayer, attended by a train of women and by boys bearing candles; behind the altar, Simeon, with Jesus in his arms; at his left, Joachim and Anna; at his right, Joseph. In Guido's second manner. In foreground a little boy plays with two doves, and a girl kneeling offers two other doves for sacrifice. Sixteen figures. Replica, smaller, in the Louvre. Engraved by J. Kovatsch and by Couet.—Gal. de Vienne, ii. Pl. 65; Réveil, xii. 812.

By Andrea *Mantegna*, Berlin Museum; canvas, tempera, H. 2 ft. 2 in. × 2 ft. 8 in. The Virgin presents Jesus to Simeon, in presence of Joseph, Anna, and another. Painted about 1464; formerly in Bembo

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Collection, and later in that of the Gradenigo, Padua. A late work of the master (1490–1500). It is really a Circumcision, probably the picture spoken of by l'Anonimo as in the Bembo Collection.—Vasari, ed. Mil., iii. 419; C. & C., N. Italy, i. 386; Lermolieff, 433; l'Anonimo, 17.

Presentation in Temple, Guido Reni, Vienna Museum.

By *Rembrandt*, Hague Museum; wood, arched, H. 2 ft. 3 in. × 1 ft. 6 in.; dated 1631. A lofty temple with several groups of worshippers; at left, a broad flight of steps, with people ascending and descending; in foreground, Simeon kneeling, with Jesus in his arms, the Virgin and Joseph kneeling before him, and the High Priest and rabbis standing. Collection of Prince of Orange Nassau in 1770; carried to Paris; returned in 1815. Engraved by J. de Frey; Devilliers; Bierweiler (1835).—Smith, vii. 26; Musée français; Filhol, v. Pl. 325; Vosmaer, 16, 421; Mollett, Rembrandt, 21.

By *Tintoretto*, S. M. del Carmine, Venice. A very beautiful picture, reminiscent of the influence both of Schiavone and of Titian; one of the few of the early period of Tintoretto still unharmed.—Osler, 23.

By *Titian*, Venice Academy; canvas, H. 12 ft. 4 in. × 25 ft. 6 in., but part at top and bottom is new. The Virgin ascending the steps of the temple, the High Priest standing at the top with a priest in a cardinal's robe beside him; below are Anna, Joachim, and others, looking up. Painted in 1539 for brotherhood of S. M. della Carità. The finest and most complete creation of Venetian art since the Peter Martyr and the Madonna di Casa Pesaro (C. & C.). Much injured by cleaning and restorations.—Vasari, ed. Mil., vii. 449; C. & C., Titian, ii. 31; Ridolfi, Maraviglie, i. 198.

By Paolo *Veronese* (?), Dresden Gallery; canvas, H. 5 ft. 11 in. × 13 ft. 2 in. Acquired in 1747 from Casa Bonfadini, Venice. Ascribed to Carletto Caliari by Guarienti, and to Paolo Farinato by Rumohr.

By Paolo *Veronese*, Palazzo Pitti, Florence; canvas, H. 3 ft. 9 in. × 4 ft. 6 in. The Virgin kneeling, with Jesus in her arms, before the High Priest, who is attended by two Levites; behind the Virgin is Joseph, holding a lighted candle; at the right a kneeling female figure with a scroll. Engraved by Dala.—Gal. du Pal. Pitti, iv. Pl. 19.

PRETE GENOVESE, IL. See *Strozzi*, Bernardo.

PRETI, MATTIA. See *Calabrese*, Il Cavaliere.

PREVITALI, ANDREA, born at Bergamo about 1480 (?), died there (?), Nov. 7, 1528. Venetian school; at the close of the 15th century he was known in Venice as Andrea Cordeliaghi or Cordella. After painting there for several years with Giovanni Bellini, he settled at Bergamo and assumed (about 1515) the surname of Previtali. He was at best a second-rate painter, who copied from Bellini, Carpaccio, and Cima, and fell into a style akin to that of Catena and Basaiti, with whose works his

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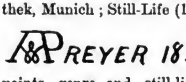
own are often confounded. His canvases are to be seen in Bergamo, Milan, Venice, Berlin, and other places. Among the best are: Flight into Egypt, Venice Academy; Marriage of St. *Catharine*, S. Giobbe, Venice; *Annunciation*, S. M. del Mesco, Ceneda; Madonna, National Gallery, London; do. (1510), Dresden Museum; Madonna with Saints, SS. Lucia, Magdalen, and Catharine, Marriage of St. Catharine, Berlin Museum; John Baptist in the Desert (1521), Oldenburg Gallery.—C. & C., N. Italy, i. 271; Burckhardt, 602; Lübke, Gesch. ital. Mal., i. 553.

PREYER, JOHANN WILHELM, born at Rheydt, near Düsseldorf, July 19, 1803. Still-life painter, of great excellence, pupil of Düsseldorf Academy in 1822–27; visited Holland in 1835, Munich in 1837 and 1842, Venice, Milan, and Switzerland in 1840, Tyrol and Venice in 1843, and the private galleries in Berlin in 1848, then settled in Düsseldorf. Most of his pictures are in America. Works: Spring Flowers (1831), Fruit-Pieces (1832, 1833, 1838, 1846), Wild Flowers (1857), National Gallery, Berlin; Fruit-Piece (1855), Raczynski Gallery, ib.; do. (4, 1843, 1847, 1850, 1851), Flower-Piece (1849), Still-Life (1848), Sparrows' Breakfast (1852), Ravené Gallery, ib.; Still-Life (1834), Königsberg Museum; Fruit-Piece (1851), Leipsic Museum; Still-life in Bock Cellar at Munich, New Pinakothek, Munich; Still-Life (1859), W. T. Walters, Baltimore. His son Paul paints genre and still-life, his daughter Emilie also still-life.—Jordan (1885), ii. 173; Müller, 425.



PRIEUR, ROMAIN ÉTIENNE GABRIEL, born at La Ferté-Gaucher (Seine-et-Marne), Aug. 21, 1806, died in 1880. Landscape painter, pupil of Victor Bertin and of the École des Beaux Arts; won grand prix de Rome in 1883. Medals: 3d class, 1842; 2d class, 1845. Works: Haymaking, View at Villette (1833); Forest of Fontainebleau (1836); Jacob discovering the Wells, View near Rome (1842); Slaves' Tower, Brook at Bougival, Mill of St. Ouen (1845); Approaching Storm, Woods of Satory (1846); etc.—Bellier, ii. 316; Larousse.

PRIMATICCIO, FRANCESCO, born in Bologna in 1504, died in Paris in 1570. Bolognese school; pupil of Innocenzo da Imola and of Bagnacavallo; went in 1525 to Mantua and assisted Giulio Romano in the Palazzo del Tè and elsewhere. In 1531 he went, on the invitation of Francis I., to France, where he worked under Rosso in the decoration of the Château at Fontainebleau. He is said to have executed the first stucco work and the first frescos of any account in France. In 1540 he was sent by the King to Italy to collect antiques and works of art, but he was recalled the following year to finish the works left by Rosso at his death. His efforts were so satisfactory that Francis made him (1544) abbot of St. Martin de Troyes, which gave him a revenue of 8,000 crowns. After the King's death he continued in the royal service under Henry II., Francis II., and Charles IX., and executed many works with the aid of his assistant, Niccolò dell' Abbate. Only a few of his frescos at Fontainebleau are left, the most important series, illustrating the Odyssey, having been destroyed in 1738, when the Gallery of Ulysses was pulled down. Primaticcio also decorated the Châteaux of Chantilly and of Beauregard, the pavilion of Meudon, and other buildings with mural paintings. Among his pictures in oil, which are rare and none certain, are: Three Graces, Czernin Gallery, Vienna; Continence of *Scipio*, Louvre; Lady of Court of Francis II. at her Toilette, *Venus* and Cupid (portrait of Diana of Poitiers), Musée de Cluny;

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Return of *Ulysses*, Castle Howard, England. —Vasari, ed. Mil., vii. 405; Burckhardt, 682; Vatout, Palais de Fontainebleau (Paris, 1852); Reiset, Gaz. des Beaux Arts (1859), iii. 193; W. & W., ii. 788; Laborde, Renaissance à la cour de France (1850–55); Ch. Blanc, École bolonaise.

PRIMO, EL, or EL ESCRIBANO, *Velasquez*, Madrid Museum; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. A dwarf, in black dress and broad-brimmed hat, seated on a stone, turning the leaves of a book on his lap; on ground, other books and an inkstand. Probably painted in 1644. Copy by Guignet in École des Beaux Arts, Paris. Engraved by F. Muntaner; etched by F. Goya; Laguillermie; B. Maura; Pineda; Pirie; H. Guérard.—Curtis, 31; Portfolio (1873), 49; Madrazo, 628.

PRIMO, LUIS, called Gentile, born in Brussels in 1606, died in Rome in 1670. Flemish school; history and portrait painter, lived for thirty years in Rome, where he became a member of the Accademia di S. Luca, and, by the elegance of his style and personal demeanour, acquired the above surname. Works: Christ Crucified, St. Michael's, Ghent; Phœbus in his Chariot; St. Raimund; St. Charles Borromeo and the Plague-Stricken, Ghent Museum; Portrait of Pope Alexander VII.—Déschamps (Marseilles, 1840), i. 298; Immerzeel, i. 275.

PRINCES IN THE TOWER, Paul *Delaroche*, Louvre, Paris; canvas, H. 5 ft. 11 in. × 7 ft.; signed, dated 1830. Children of Edward IV.—Edward V. and Richard, Duke of York, his younger brother—in the Tower of London. Supposed to have been murdered in the Tower of London in 1483 by order of Richard, Duke of Gloucester, afterwards Richard III. Salon, 1831. Formerly in Luxembourg.—Engraved by Prudhomme.

By Sir John E. *Millais*, Bart., Holloway Institute, Egham, near London; canvas, H. 3 ft. 1 in. × 3 ft. 3 in. Two fair-haired boys, full-length, dressed in black, stand on a winding staircase, looking anxiously as if in dread of some one descending behind them, indicated by the shadow of a man on the wall. The young king wears the Garter. Royal Academy, 1878; painted from a sketch made in the Tower at the foot of the staircase where, in the reign of Charles II., the bones of two youths were discovered. Purchased by Mr. Holloway at the E. T. Coleman sale (1881), for £3,990. Engraved by S. Cousins; Lumb Stocks.—Art Journal (1884), 7.

PRINCESS ELIZABETH, Sir John E. *Millais*, Bart., Holloway Institute, Egham, near London; canvas, H. 4 ft. 2 in. × 3 ft. 7½ in. The Princess Elizabeth, daughter of Charles I., imprisoned in St. James's, is seated at a cabinet in the act of writing a letter to the Parliamentary Commissioners begging them to allow her to retain the servants she was accustomed to. The cabinet, which was formerly at Theobalds, the favourite house of James I., now belongs to the painter. Painted in 1879; Fine Art Society, 1881. Engraved by T. L. Atkinson.

PRINCETEAU, RENÉ, born at Libourne (Gironde); contemporary. Genre and portrait painter, pupil of the École des Beaux Arts; is also a sculptor. Medal, 3d class, 1883. Works: Patrol of Uhlans surprised by Franc-tireurs (1872); Portrait of Marshal MacMahon (1874); Horses frightened by Train, Halt (1875); Return from Walk (1878); On Vedette (1879); Old Solitary, The Two Neighbours (1880); Relays (1881); Hallali (1882); Stable Interior (1883); Ox at Labour (1884); Span of Oxen drawing Manure (1885); Return to the Farm during Inundation (1886).—Bellier, ii. 317.

PRINETTI, CONSTANTINO, born at Canobbio in 1830, died in Milan in 1855. Landscape painter, pupil of Milan Academy under Canella, visited Germany, the Netherlands, Paris, Normandy, England, and Scotland. Works: Lake of Brienz (1853 and 1855); Battlefield of Naefels (1854); Castle Dundas, The Thames with Houses of Parliament, Street in Edinburgh, Valsasina, November Sun on Lago Maggiore, Monte di Colico, Grotto of Catullus on Lago di

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Garda, View of Edinburgh (1855).—Wurzbach, xxiii. 310.

PRINSEP, VALENTINE CAMERON, born in India in 1836. History and genre painter; studied in England, and in 1862 exhibited in the Royal Academy, Bianca Capello and the Cardinal de' Medici. Became an A.R.A. in 1879. Works: My Lady Betty (1864); Belinda (1865); Miriam (1867); Venetian Lover (1868); Bacchus and Ariadne (1869); Death of Cleopatra (1870); News from Abroad (1871); Harvest of Spring (1872); Lady Teazle (1873); Newmarket Heath (1874); Minuet (1875); Linen Gatherers (1876); Venetian Gaming House (1877); Kashmiree Nautch Girl (1878); An Unprofessional Beauty (1880); Palace in the Lake, Young Solomon (1881); At the Golden Gate, Death of Siward the Strong (1882); Returning after the Honeymoon, Titian's Niece (1883); Punjabee Girl, In Ambush, Saturday Dole at Worcester (1884); Cotter's Saturday Evening in Wiltshire (1885); Five o'clock Tea, Handmaidens of Siva (1886).—Zeitschr. f. b. K., vii. 377.

PRIOU, LOUIS, born at Toulouse in 1845. Genre painter, pupil of Gibert and Cabanel. Medals: 1869; 1st class, 1874. Works: Hercules and Pan (1869); Cup and Lyre (1872); Cupid reduced to Reason (1873); Family of Satyrs (1874), Corcoran Gallery, Washington; Last Moments of John Baptist, Sports of Love (1875); Wood Nymph, Souvenir (1876); Venetian Duo, Education of Satyrs (1877); First Miseries of a Young Satyr (1878); Oath (1880); Awakening of Spring-time, Normandy (1882); Father Tigé's Soup (1883); Awakening, Petite Jeanne (1884); Pleasures (1885).

PRISCUS, ATTIUS, Roman painter, about A.D. 70. Decorated, together with Cornelis *Pinus*, Temple of Honos and Virtus, Rome. Pliny says (xxxv. 37 [120]) he approached the ancient masters more nearly than his colleague.

PRISONERS FROM THE FRONT, Winslow *Homer*, Robert Lenox Kennedy, New York; canvas, H. 2 ft. × 3 ft. 2 in. Camp scene in the Civil War, with a group of ragged, travel-stained Confederate prisoners, just brought in from the front. Painted in 1865; Paris Exposition, 1867; purchased by John Taylor Johnston; at his sale (1877), $1,800.

PROBST, KARL, born in Vienna in 1854. Genre and portrait painter, pupil of Angeli; imitates Meissonier in treatment of details in his figures. Works: Forbidden Book; Shopkeeper and Lansquenet; Garden Scene; Marine Painter (1876); Lady on Balcony feeding Pigeons; Lady before Book-Case; Girl at Church; Kunstpause (1883); After trying Days, The Messenger (Jubilee Exhibition, Berlin, 1886); Reader, T. A. Havemeyer, New York.—Müller, 426.

PROCACCINI, CAMILLO, born in Bologna in 1546, died in Milan in 1626. Bolognese school; son and pupil of Ercole Procaccini, the elder; studied the works of Raphael and of Michelangelo in Rome, but formed his style chiefly on that of Correggio and of Parmigianino. He had great facility of execution, and abused it by painting too many works, some of which show evidences of carelessness; but generally his pictures are pleasing and well coloured. Many of his works are in the churches of Milan, especially in S. Alessandro, S. Marco, S. M. del Carmine, S. M. presso S. Celso, and S. M. della Passione. Several also in S. Giorgio, Bologna. In galleries are: Nativity, Bologna; St. Roch healing the Sick, Dresden; Baptism of Constantine, Gotha; Annunciation, Leipsic; Madonna, Munich;

Repose in Egypt, Oldenburg; The Dead Christ, Stuttgart; Calling of St. Peter, Liechtenstein Gallery, Vienna; Holy Family, Augsburg; do., Madrid; do. and Angels, Hermitage; Saint preaching in a Temple, S. Marco, Milan; Adoration of the Shepherds, Brera, Milan.—Ch. Blanc, École bolonaise; Burckhardt, 760, 784; Lavice, 125, 150.

PROCACCINI, CARLO ANTONIO, born in Bologna about 1555, died in 1605 (?). Bolognese school; youngest son and pupil of Ercole Procaccini, the elder. Painted landscapes, fruit, and flowers; was the weakest of the family, but was a favourite with the court and had many orders from Spain.—Lanzi, ii. 515; Ch. Blanc, École bolonaise; Siret, 726.

PROCACCINI, ERCOLE, called the elder, born in Bologna in 1520, died after 1591. Bolognese school, pupil of the Carracci; removed to Milan, where he established a famous school of painting, in which his sons and many other noted painters were educated. Lomazzo calls him a happy imitator of the style of Correggio, but Lanzi better characterizes his art as minute in design and feeble in colouring, though more pleasing and accurate than that of most artists of his time. His principal works are in Bologna; Annunciation, S. Benedetto; Conversion of St. Paul, Christ in the Garden, S. Giacomo Maggiore; St. Michael overthrowing the Rebel Angels, S. Bernardo; Pietà, Annunciation, St. Augustine and Angel, Pinacoteca.—Lanzi, ii. 511; Ch. Blanc, École bolonaise; Burckhardt, 238, 760, 784; Seguier, 158; Siret, 726; Gualandi, 91, 95.

PROCACCINI, ERCOLE, called the younger, born in Milan in 1596, died there in 1676. Bolognese school; son of Carlo Antonio Procaccini and pupil of his uncle Giulio Cesare. Painted historical and still-life subjects, but excelled in the latter. After the death of Giulio Cesare, he became director of the Academy of the Procaccini. One of his best works is the Assumption in S. M. Maggiore, Bergamo.—Ch. Blanc, École bolonaise; Siret, 727.

PROCACCINI, GIULIO CESARE, born in Bologna in 1548, died in Milan in 1626. Bolognese school; son and pupil of Ercole Procaccini the elder, and brother of Camillo. Said to have studied in the school of the Carracci at Bologna, but more probably took Correggio for his model; and was so good an imitator of that painter's style that some of his pictures have been ascribed to him. Many of his works are in the churches of Milan, especially in the Duomo, S. Fedele, S. Prassede, S. Antonio Abbate, S. Celso, S. Tomaso, S. Angelo, S. Giuseppe. He painted also in Genoa, where his *Last* Supper, called his masterpiece by Charles Blanc, is in the Annunziata. Other works: His own portrait, Uffizi, Florence; Apotheosis of S. Carlo, Palazzo Adorno, Genoa; Adoration of the Magi, Madonna, Palazzo Balbi, ib.; Holy Family, Palazzo Brignole Sale, ib.; Last Supper, St. Sebastian, Palazzo Spinola, ib.; Martyrdom of St. Agatha, Ambrosian Library, Milan; Adoration of Shepherds, Brera, ib.; Marriage of the Virgin, Parma Gallery; Virgin and Saints, Turin Gallery; Samson defeating the Philistines, Madonna, Madrid Museum; Dead Christ with Magdalen and Angels, National Gallery, Edinburgh; St. Sebastian saved by Angels, Brussels Museum; Joseph's Dream, Berlin Museum; Holy Family, Man with a Woman in his Arms leaping into a Boat, Dresden Museum; Holy Family and Angels, Madonna and St. John, Old Pinakothek, Munich; do., and Angels, Hermitage, St. Petersburg; Liberation of Peter, Stuttgart Museum; Holy Family, Pietà, Vienna Museum.—Lanzi, ii. 514; Ch. Blanc, École bolonaise; Lavice, 46, 84.

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PROCLAMATION, EMANCIPATION. See *Emancipation.*

PROCLAMATION AT VERSAILLES, Anton von *Werner*, Emperor of Germany; canvas, H. 15 ft. × 27 ft. The Proclamation of the German Emperor, January 18, 1871, in the Galerie des Glaces of the Château at Versailles. On a carpeted platform stands King William, who has just been proclaimed German Emperor, with the Crown Prince on his right and his son-in-law, the Grand Duke of Baden, on his left; grouped about them are the German sovereigns and princes, Prince Bismarck, who holds the proclamation in his hand, Von Moltke, Von Blumenthal, Von Stosch, Von Hartmann, and many others. The artist, who was present at the scene, has illustrated the moment when the throng wave their helmets and shout their huzzahs.

PRODIGAL SON, Édouard *Dubufe*, A. T. Stewart Collection, New York. A trilogy, the central panel representing in colours the prodigal's riotous living, the characters in Venetian costumes of Titian's time; the sides (narrow panels in grisaille), left—the swineherd, right—the return home, the father receiving him in the robes of a doge. This is the study of the larger picture (Salon, 1867), which was bought by Mr. Stewart for $30,000, exhibited throughout the United States, and finally burned in the West. Photogravure in Art Treasures of America.—Art Treasures of America, i. 44.

By David *Teniers*, younger, Louvre, Paris; copper, H. 2 ft. 3 in. × 2 ft. 11 in.; signed, dated 1644. The prodigal son, seated at table, left, before a hostelry, with two courtesans; an old woman, leaning upon a stick, asks alms; a servant pours wine into a glass for the Prodigal, another is coming out of the door, and a third is making out the bill; behind the table, two musicians; at right, background, a river, on the further bank of which the Prodigal is seen kneeling near a hog-trough. Collection of Louis XVI.; sale of M. Blondel de Gagney (1776), 28,999 livres; Dazincourt (?) sale (1783), 25,000 livres. Engraved by J. P. Le Bas.—Filhol, i. Pl. 21; Villot, Cat. Louvre.

Prodigal Son, David Teniers, younger, Louvre, Paris.

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Subject treated also by Gerard Honthorst, Munich Gallery; Jacob Jordaens, Dresden Museum; Guercino, Vienna and Turin Museums; Lionello Spada, Louvre; Pompeo Battoni (1773), Vienna Museum; Rembrandt, Hermitage, St. Petersburg; Il Calabrese, Naples Museum; Leandro Bassano, Madrid Museum; Jacopo Bassano, Marquis of Exeter; Domenico Feti, Dresden Gallery; Salvator Rosa, Hermitage; Théodore Chassériau (Salon, 1836); A. Masson (Salon, 1839); James Tissot (Salon, 1863); Alphonse Legros (1865); Jean Fauvelet (Salon, 1869).

PRODIGAL SON RECEIVING HIS PORTION, *Murillo*, Dudley House, London; canvas, H. 3 ft. 5 in. × 4 ft. 5 in. The aged father, seated at end of a table, looks anxiously at his son, who is grasping a bag of gold; on left, behind the father, the prodigal's brother and sister—the brother said to be a portrait of Murillo. Salamanca sale (1867), 28,500 francs. Belonged once, with four others of the series (now in Dudley House), to the Marquis de Narros, Château de Campo Zarana; afterward to Don José de Madrazo. Sketch in Madrid Museum.—Curtis, 193.

PRODIGAL SON LEAVING HOME, *Murillo*, Dudley House, London; canvas, H. 3 ft. 5 in. × 4 ft. 5 in. Wearing a purple mantle, and mounted on a chestnut horse, with a plumed hat in his hand, he salutes his parents and his brother and sister, who stand in the door of their house; on left, middle distance, loaded mules driven along a road. Salamanca sale (1867), 32,000 francs. Companion to preceding; same history.—Curtis, 193.

PRODIGAL SON FEASTING, *Murillo*, Dudley House, London; canvas, H. 3 ft. 5 in. × 4 ft. 5 in. Seated at table, wearing a red doublet and plumed hat, receiving a cup of wine, offered by a page on a salver; his left hand is on the shoulder of a courtesan seated beside him; on right, another courtesan seated, behind whom is a servant with a plate; in foreground, left, a musician playing a guitar; a dog thrusts his head from under the table-cloth; background, a red curtain fastened to columns; on right, landscape and entrance to a park. Salamanca sale (1867), 73,000 francs. Companion to preceding; same history. Sketch in Madrid Museum.—Curtis, 194.

Return of Prodigal Son, Murillo, Stafford House, London.

PRODIGAL SON BEGGING, *Murillo*, Dudley House, London; canvas, H. 3 ft. 5 in. × 4 ft. 5 in. The Prodigal fleeing, a dog leaping up before him barking, pursued by a man with a drawn sword, two young women (one with a broom, the other with a stick), and an old woman with a staff; on left, a house; on right, landscape and sky. Salamanca sale (1867), 35,000 francs. Companion to preceding; same history.—Curtis, 194.

PRODIGAL SON FEEDING SWINE, *Murillo*, Dudley House, London; canvas, H.

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3 ft. 5 in. × 4 ft. 5 in. He kneels half-naked amongst a herd of swine, penitently raising his eyes to heaven; behind him, a ruined hut, a river on left, and small trees on right; background, mountains. Salamanca sale (1867), 39,000 francs. Companion to preceding; same history. Sketch in Madrid Museum.—Curtis, 194.

PRODIGAL SON, RETURN OF, *Murillo*, Dudley House, London; canvas, H. 3 ft. 5 in. × 4 ft. 5 in. Half-naked, falling on his knees in the arms of his father, who, followed by the mother, brother, and sister, has come from the house to receive him. Bought from a dealer by Queen Isabella, who presented it in 1856 to Pius IX.; acquired from Vatican by Lord Dudley in 1872 in exchange for a Holy Family by Bonifazio and a Madonna with Saints by Fra Angelico. How it became separated from the five others of the series is not known.—Curtis, 195.

By *Murillo*, Stafford House, London; canvas, H. 7 ft. 9 in. × 8 ft. 6 in. He falls on his knees as his father embraces him; a little dog leaps up to welcome him; behind him, a man and a boy leading the fatted calf; on right, servants bringing rich garments and the ring. Companion to *Christ* healing the Paralytic. Painted in 1670–74 for Hospital of La Caridad, Seville; bought in 1835 by Duke of Sutherland, with the Conception, and Abraham and the Angels, for 500,000 francs. Viardot calls it "the most beautiful of all the pictures that have come out of Spain."—C. Bermudez, Carta, 78; Ponz, Viage, ix. 148; L'Illustration, May 31, 1852; Viardot, Musées de France; Curtis, 195; Gower, Hist. Gal. of England; Waagen, ii. 67.

By *Rembrandt*, Hermitage, St. Petersburg; canvas, H. 8 ft. 1 in. × 6 ft. 3 in.; signed. The Prodigal kneeling before his father, who is dressed in a scarlet mantle over yellow; at right, an aged man; at left, an aged woman; in background, two women. Painted in 1636. Sold in 1764 for 6,000 livres.—Smith, vii. 51.

PROMETHEUS, pictures. See *Evanthus*, *Panœnus*.

PRON, LOUIS HECTOR, born at Sézanne (Marne), in 1817. Landscape painter, pupil of Lapito and of Flers. Medal, 3d class, 1849. Works: Spring-time near Troyes (1849); Fontainebleau Forest in December, Path in Bois de Vincennes (1852); Pictures in Salons of 1853, 1855, 1857, 1859, 1861, 1863–68, 1870, 1875; Spring Morning in Valley of the Orne (1878); The Neighbours, Hill-side (1879); Banks of the Seine (1881); April Morning (1882).—Bellier, ii. 317.

PROPHETS, *Raphael* and Timoteo della *Vite*, S. M. della Pace, Rome; fresco, over the Sibyls. On left, Daniel seated and King David standing; on right, Jonas standing and Hosea sitting; behind each group, an angel in repose, and above, another flying. Designed by Raphael; painted in 1514 by Timoteo della Vite.—Passavant, ii. 138; Müntz, 491; Vasari, ed. Mil., iv. 340.

PROSCRIBED ROYALIST, Sir John E. *Millais*, Bart., John Pender, Esq., M.P.; canvas, H. 3 ft. 4 in. × 2 ft. 5½ in. A Cavalier, hiding in a tree from his pursuers, is visited by his betrothed, who, bringing food for her lover, looks anxiously around as she yields one hand to his caresses and with the other searches her pocket for the provisions. The tree, an ancient oak, lies in the full sunlight; back of it the eye passes from tree to tree till lost in a labyrinth of boughs. The model for the Cavalier was Arthur Hughes, the painter; for the lady, Miss Ryan, who sat also for the lady in the Huguenot. The background was painted in the summer of 1852, in a wood near Hayes Common, Kent. Royal Academy, 1853; sketch in oil, Mr. C. Langton, Liverpool. Engraved by W. H. Simmons.

PROSERPINA, Dante Gabriel *Rossetti*, F. Leyland, near Liverpool. Illustrative of Rossetti's poem, "Proserpina." The goddess, holding in her hand the pomegranate, by eating of which she precluded her return to earth, is passing along a corridor in her

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palace, which is enlivened only by the pale smoke of an incense-burner and a few rays of cold, bluish, earthly light, which have penetrated the subterranean gloom.—Athenæum, Aug., 1875, 220; April, 1882, 482.

PROSERPINE, RAPE OF, William *Etty*. Sold for 1,000 guineas at Gillot sale, 1872. —Gilchrist, Life, ii. 95.

By *Rembrandt*, Berlin Museum; wood, H. 2 ft. 9 in. × 2 ft. 6 in. Pluto, in a Roman chariot drawn by three rearing horses, has one arm around Proserpine, who struggles; three of her companions, who seize her garments, are overthrown. Painted about 1632. Formerly attributed to Jan Joris van Vliet. —Vosmaer, 426; Meyer, Museen, 365.

By *Rubens*, Blenheim Palace; canvas, H. 6 ft. 8 in. × 13 ft. Pluto, on his car drawn by four spirited brown horses, is carrying off the struggling nymph, despite the efforts of her attendants, among whom are Minerva, Venus, and Diana, to hold her back; above, two cupids, and on the ocean two naked nereids. One of the capital works of the master. Etched by Soutman. Same subject, Madrid Museum.—Waagen, Treasures, iii. 133; Smith, ii. 241.

PROTAIS, PAUL ALEXANDRE, born in Paris, Oct. 17, 1826. Battle painter, pupil of Desmoulins. Accompanied General Bosquet in the Crimean campaign, and later made the campaign in Italy with General Ladmirault. Medals: 3d class, 1863, 1864, 1865, 1878; L. of Honour, 1865; Officer, 1877. Works: Battle of Inkerman, Capture of a Battery of the Green Mamelon, Death of Colonel Brancion (1857); Capture of Green Mamelon, Last Thought (1859); General Cler's Brigade on Road to Magenta, Passage of the Sesia, Female Sentinel (1861); Morning before Attack, Evening after Battle (1863); Turn of the Trenches (1864); End of the Halt, Passage of the Mincio, Burial in the Crimea, Conquerors returning to Camp (1865), Comte de La Valette; Wounded Soldier, Bivouac (1866); General Halt, Evening Prayer on Shipboard (1868); Cutting a Road (1869); Marching, Night of Solferino (1870), Comte de La Valette; Prisoners near Metz, Separation (1872); Rest (1873), Comte Carl de Mercy-Argenteau; On the Watch, Metz (1874); French Guards and Swiss Guards (1875); The Colour-Guard, A Staff (1876); Crossing a River in August, 1870 (1877); The Flag and the Army (1881); At Dawn (1882); Marching (1883); Reconnoissance, Passage of the Ford (1884); Outpost, Chasseurs on Foot (1885); Battalion

Square, 1815 (1886).—Bellier, ii. 318; Hamerton, French Painters, 36; Claretie, Peintres (1874), 150; Quarterly Rev., i. 255; Art Journal, x. 189.

PROTOGENES, one of the most famous of Greek painters, born in Caunus, Caria; resided chiefly in Rhodes, but painted much at Athens; best period, 332–300 B.C. Until his fiftieth year he supported himself by painting ships, then decorated with fanciful devices; but his reputation was established by *Apelles*, who visited Rhodes and made its people recognize his merits (Pliny, xxxv. 36). The Rhodians became so proud of his works that when Demetrius Poliorcetes was besieging their city they sent a herald to beg him to spare the picture of Ialysus or Jalysus, which Protogenes was then painting in the suburbs (Plut. Demet., 22). Pliny tells a similar story (xxxv. 36 [105]), but makes the Ialysus a finished picture, and represents Protogenes as at work on his Satyr in Repose, known as the Anapauomenos (see also Suidas, v., and Aulus Gellius, xv. 3). The Ialysus, on which the artist spent seven years, was seen at Rhodes by

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Cicero (Orat. 2) and by Strabo (xiv. p. 652), but when Pliny wrote it was in the Temple of Peace at Rome, where it was destroyed by fire (A.D. 191). At Athens, Protogenes painted on the walls of the Propylæa the picture of Paralus and Ammonias, called by some the Nausicaa (Pliny, l. c.), and in the Senate House of the Five Hundred another picture of the Thesmothetæ (Paus., i. 3, 4). Other works of his, noted by Pliny, were a Cydippe; a Tlepolemus; an Athlete; portraits of Philiscus, the tragic poet, of King Antigonus, and of the mother of Aristotle; and a picture of Alexander and Pan. His pictures were comparatively few, on account of the labour and minute care bestowed upon them.—Brunn, ii. 233.

PROUT, SAMUEL, born at Plymouth, England, Sept. 17, 1783, died at Camberwell, Feb. 10, 1852. Landscape painter, water-colours; went to London about 1805, and painted rustic scenery and sea-pieces. About 1818 he began a series of artistic tours on the Continent, from which resulted many views on the Rhine, in the Alps, etc., especially architectural drawings, in which he preserved the picturesque beauties of many old cities. He was one of the oldest members of the Society of Painters in Water-Colours.—Ottley; Art Journal (1849), 76; (1852), 188, 291; (1857), 337; Ruskin, Notes on S. Prout and Wm. Hunt (London, 1879).

PRUDENCE, FORTITUDE, AND TEMPERANCE, also called The Three Virtues. *Raphael*, Camera della Segnatura, Vatican, fresco, in arch above window. The three handmaids of Justice: in centre, Prudence, Janus-faced, to whom one genius presents a mirror while another holds a torch; on left, Fortitude, an armed woman sitting, with a branch of oak in her hand and a lion by her side; on right, Temperance, holding a bridle. Painted in 1511. Engraved by R. Morghen, and others.—Müntz, 311, 344; Passavant, ii. 86; Vasari, ed. Mil., iv. 337; Ch. Blanc, École ombrienne; Kugler (Eastlake), ii. 430.

PRUD'HON, PIERRE (PAUL), born at Cluny (Saône-et-Loire), April 4, 1758, died in Paris, Feb. 16, 1823. History and portrait painter. Son of a mason, who owed his education to the monks of the monastery at Cluny, where the pictures developed in him a love of art at a very early age. Seeing this, the Bishop of Macon placed him under the care of Desvoges, director of the school of painting at Dijon, with whom he remained until 1780, when he entered the École des Beaux Arts in Paris. Two years later he won the grand prix de Rome, and in that city passed seven years, became intimate with Canova and contracted a feeling for the antique which influenced his style. After his return to Paris in 1789 he was long obliged to support himself by designing vignettes, address cards, etc., nor was it until 1794 that he became able to devote himself to work of a higher character. In 1794–98 he stood at the height of his reputation and produced his best pictures. About this time he obtained a separation from his wife, who had long rendered his life miserable, and formed a liaison with Constance Mayer, whose sympathetic companionship brightened the remainder of his days. While in such ambitious attempts as his Justice and Vengeance pursuing Crime, at the Louvre (1804–08), Prud'hon is mannered and melodramatic, he is altogether charming in his representations of children. The classic spirit shown in his Demeter in the House of Neæra, though genuine, is not free from exaggeration. Despite a prevailing monotony of type in his faces, and the use of imperfect mediums which have caused many of his

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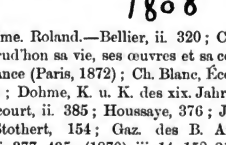
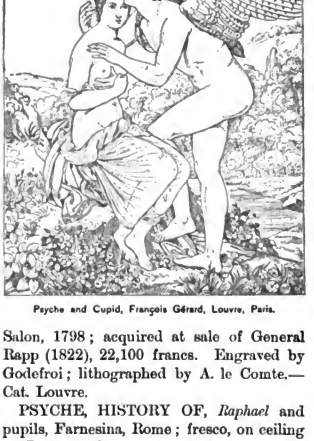
pictures to darken, greatly to their detriment, Prud'hon deservedly holds a high place among the artists of his school. Works: Union of Love and Friendship (1793); Wisdom and Truth descending upon Earth (1800); Study guiding the Efforts of Genius (1800, ceiling in Rothschild Palace, Rue Lafitte, Paris); Diana imploring Jupiter (1803); *Justice* and Vengeance (1808); Venus and Adonis, Rape of Psyche, Zephyr hovering over the Water (1812); Interview between Napoleon I. and Francis II. after Austerlitz, Sketch of the ceiling in the Diana Hall of the Louvre, Study, Assumption, Christ on the Cross (1822), several portraits of Mme. Jarre and others, Louvre; Study guiding Genius, Angers Museum; Two Male Portraits, Dijon Museum; Young Girl's Head, Lille Museum; Allegorical Figures: Wealth, Art, Pleasure, Philosophy, Montpellier Museum; France Triumphant after Restoration of Louis XVIII. (sketch to a ceiling at Dijon), Historical Society, New York; Josephine at Malmaison; Portrait of the King of Rome; Andromache Weeping over the Fate of Astyanax (1817); Portraits of Duchess of Montebello, Mme. A. Talleyrand; Mme. Roland.—Bellier, ii. 320; Clément, Prud'hon sa vie, ses œuvres et sa correspondance (Paris, 1872); Ch. Blanc, École française; Dohme, K. u. K. des xix. Jahrh., ii.; Goncourt, ii. 385; Houssaye, 376; Jal, 1010; Stothert, 154; Gaz. des B. Arts (1869), ii. 377, 495; (1870), iii. 14, 152, 214, 329, 418, 542; (1870), iv. 89; (1874), ix. 564; (1879), xix. 476; (1879), xx. 337, 525; Villot, Cat. Louvre; Zeitschr. f. b. K., xx. 255.



PSYCHE, Mariano *Fortuny*, W. H. Vanderbilt, New York. Represented as a human butterfly—an ethereal female figure flitting over flowers, sucking their sweets. Photogravure in Art Treasures of America.

PSYCHE AND CUPID, François *Gérard*, Louvre, Paris; canvas, H. 6 ft. × 4 ft. 3 in. At left, Psyche, nearly nude, seated upon a hillock, with a butterfly fluttering above her head; Cupid, standing before her, gives her the first kiss of love; in background, hills.



Psyche and Cupid, François Gérard, Louvre, Paris.

Salon, 1798; acquired at sale of General Rapp (1822), 22,100 francs. Engraved by Godefroi; lithographed by A. le Comte.—Cat. Louvre.

PSYCHE, HISTORY OF, *Raphael* and pupils, Farnesina, Rome; fresco, on ceiling of Loggie. Theme from Metamorphoses (Golden Ass) of Appuleius. The myth is represented in twelve pictures, ten on the pendentives of the arches and two (large compositions) on the flat part of the ceiling. In the fourteen lunettes of the bays are Amorini or Cupids, with the attributes of the deities who have done homage to Love. Pendentives: 1, Venus jealous of Psyche; 2, Cupid showing Psyche to the Graces; 3, Venus reproaching Juno and Ceres for pro-

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tecting Psyche; 4, Venus going in her car to ask aid of Jupiter; 5, Venus imploring Jupiter to send Mercury in search of Psyche; 6, Mercury in pursuit of Psyche; 7, Psyche, by order of Venus, bringing a vase from the infernal regions; 8, Psyche presenting the vase to the astonished Venus; 9, Jupiter giving his consent to the marriage of Cupid and Psyche; 10, Mercury conveying Psyche to Olympus to be married. Ceiling: 1, Council of the Gods, before which Cupid and Psyche are pleading their cause; Mercury offers Psyche ambrosia which is to give her immortality. Painted by G. Romano. 2, Banquet of the Gods in celebration of the marriage of Psyche and Cupid, who occupy the post of honour at the table. The Graces pour perfumes over the bride, Bacchus and genii fill the flagons, the Hours scatter flowers, and Apollo sings and plays the lyre, while Venus, crowned with roses, prepares to dance. Painted by Il Fattore. Lunettes: 1, Cupid with his arrows; 2, Cupid with Jupiter's thunderbolt; 3, Cupid with Neptune's trident; 4, Cupid with Pluto's staff; 5, Cupid with shield and sword of Mars; 6, Cupid with bow and quiver of Apollo; 7, Cupid with caduceus and cap of Mercury; 8, Cupid with thyrsus of Bacchus; 9, Cupid with Pan's flute; 10, Cupid with helmet and shield of Minerva; 11, Cupid with helmet and shield of Mars; 12, Cupid with club of Hercules; 13, Cupid with hammer and trident of Vulcan; 14, Cupid subduing a lion and a sea-horse. Ordered by Agostino Chigi in 1512, but execution delayed and not completed until about 1519; cartoons finally drawn by Raphael and frescos painted by Giulio Romano, Il Fattore, and Giovanni da Udine, by whom are the festoons, arabesques, and other ornamental parts. Only one figure, the nearest of the Graces in the second pendentive, is attributed to Raphael. Restored and much repainted by Carlo Maratti. Engraved by N. D. Gallus, F. P. Burgundus, Joseph Insler; the whole pendentives engraved by Marc Antonio, Marco da Ravenna, Cherubini, Alberti. The designs of a series of thirty-two engravings, by pupils of Marc Antonio, representing the history of Psyche, but differing from these frescos, are attributed to Raphael; but Vasari ascribes them to Michael Coxcie, a Flemish painter who worked in Raphael's school.—Vasari, ed. Mil., iv. 366; v. 436, 524; Müntz, 499; Passavant, ii. 281; Forster, Farnesina-Studien; Gruyer, Raphael et l'Antiquité, ii. 169; Mariette, Abécédario, iv. 317; Springer, 338; Bigot, Raphael et La Farnésine (1884); Lübke, 176; Gutbier, Pl. 53–63.

PSYCHE RECEIVED INTO OLYMPUS, Polidoro da *Caravaggio*, Louvre; wood, H. 3 ft. 4 in. × 5 ft. 2 in. Jupiter, seated at right and surrounded by the divinities of Olympus, offers the cup of immortality to Psyche, presented by Mercury. In his early style; shows influence of Raphael. Formerly in collection of Louis XIV.—Filhol, ix. Pl. 649; Landon, Musée, xiii. Pl. 41.

PUBLIUS, animal painter, Rome, about A.D. 90. Mentioned by Martial (i. 110), but it is doubtful whether he was the painter or owner of the animal spoken of.

PUCCIO CAPANNA. See *Capanna*, Puccio.

PUCINELLI, ANTONIO, born in Florence; contemporary. History painter, pupil of Florence Academy, where he won several prizes; studied afterwards in Rome and became director of Bologna Academy. Works: Moses treading upon Pharaoh's Crown (1846); Israelites in Captivity at Babylon (1851); Episode in Massacre of the Innocents (1852), Florence Academy; Party Men taking Oath of Peace before Dino Campagni.

PUEBLA, DIOSCORO, born in Spain; contemporary. History and genre painter. Works: Landing of Columbus in America; Compromise of Caspe; Daughters of the Cid; A Minuet; Family Consultation; The Maja on the Balcony.

PUJOL. See *Abel* de Pujol.

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PULIAN, JOHANN GOTTFRIED, born at Meissen, July 27, 1809, died in Düsseldorf, March 4, 1875. Architecture and landscape painter, pupil of Dresden and Düsseldorf Academies in 1837–42. Works: Burg Eltz; City Gate at Neuss (1810); Limburg Cathedral (1842), National Gallery, Berlin; Bacharach on the Rhine; St. Nicholas in Ghent; Michael's Wharf, ib. (1850); Kloster Schwalbach; Views of Asmannshausen, Oberwesel; Village on a Lake in Salzburg (1870), Düsseldorf Gallery; Canal at Mechlin; Town on Moselle; Dutch Village.—Blanckarts, 83; Kunst-Chronik, x. 380; Wiegmann, 407.

PULIDO PAREJA, Don ADRIAN, *Velasquez*, Duke of Bedford, Woburn Abbey, Bedfordshire, Eng.; canvas, H. 6 ft. 5 in. × 3 ft. 6 in. Full-length, standing, in black dress with white sleeves; baton in right hand, hat in left; red curtain behind and vessel under sail on right. Don Adrian was Captain-General of the Armada and of the fleet of Nueva España.—Stirling, ii. 622; Waagen, Treasures, iii. 465; Curtis, i. 74.

By *Velasquez*, Earl of Radnor, Longford Castle, Wilts, Eng.; canvas, H. 6 ft. 9 in. × 3 ft. 8 in.; inscribed and dated 1639. Full-length, standing, in black velvet dress with sleeves of flowered satin, broad lace collar, and sword suspended by a white belt; baton in right hand, hat in left. Probably painted in 1639.—Palomino, iii. 331; Stirling, ii. 621; Waagen, Treasures, iii. 141; Curtis, 74.

PULIGO, DOMENICO, born at Florence in 1492, died in 1527. Florentine school; history and portrait painter, pupil of Ridolfo Ghirlandajo, but became a follower of Andrea del Sarto, with whom he formed an intimate friendship, often assisting him in his works, and painting from his designs pictures which were mistaken for the productions of that great master. Works: Holy Family (3), Madonna with Angel, Santa Conversazione, Palazzo Pitti, Florence; Holy Family, Madrid Museum; Madonna with St. John and Angels, Old Pinakothek, Munich; Young Nobleman, Fondazione Poldi-Pezzoli, Milan.—Vasari, ed. Mil., iv. 461.

PULZONE, SCIPIONE, called Il Gaetano, born at Gaeta in 1550, died in Rome about 1588. Roman school; history and portrait painter, pupil of Jacopino del Conte, but seems to have formed himself on the styles of Raphael and Andrea del Sarto; was particularly distinguished as a painter of portraits, and had many distinguished sitters in Rome, Naples, and Florence. His style is extremely minute, his drawing correct, and colouring harmonious. Works: Assumption, with Apostles, S. Silvestro a Monte Cavallo, Rome; Pietà, Il Gesù, ib.; Crucifixion, S. Maria della Vallicella, ib.; Holy Family, Palazzo Borghese, ib.; Christ in the Garden, Uffizi, Florence; Portraits of Eleonora and Maria de' Medici, and three other Princesses (one dated 1595), Palazzo Pitti, ib.; Annunciation, Male Portrait, Naples Museum; Male Portrait, Madrid Museum; Female do. (1584), Old Pinakothek, Munich.—Lanzi (Roscoe), i. 408.

PURGATORY, SOULS IN, *Salvator* Rosa, Brera, Milan; canvas, H. 9 ft. 4 in. × 6 ft. 2 in. The Virgin and Child, seated upon clouds, borne up by angels, is delivering souls from Purgatory. Formerly in S. Giovanni alle Case Rotte, Milan; carried to Paris in 1799; returned in 1815.—Landon, Musée, xiv. Pl. 7.

PURIFICATION. See *Presentation* in Temple.

PURITANS GOING TO CHURCH, George H. *Boughton*, R. L. Stuart Collection, New York. Motive from Bartlett's "Pilgrim Fathers." Pilgrims going on foot in winter to a church in the wilderness; the preacher walks a little behind the vanguard, a soldier in steel helmet guards the women and children, and other men, gun in hand, keep a sharp lookout for the savages. Photogravure in Art Treasures of America, ii. 117.

PÜTTNER, JOSEF, born at Plan, Bohemia, July 26, 1821, died at Hallstadt, Upper

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Austria, in 1881 or 1882. Marine painter, self-taught, studying nature in Hungary, and in 1846 in Italy; spent one year in Rome and returned to Vienna, where he obtained many orders; has visited South America, the islands of the Pacific, and travelled through nearly the whole continent of North America. Court painter in 1865. Works: Storm and Shipwreck at Cape Horn (1854), Vienna Museum; In the Lagoons of Venice (1857); Naval Battle off Helgoland (1864); do. off Lissa (1866); Moonlight on Coast; Ship in Breakers; Lake of Hallstadt; Shipwrecked People; Stormy Evening on Traun Lake; Coast of Normandy (1873); Coast of Sorrento.—Wurzbach, xxiv. 58.

PUVIS DE CHAVANNES, PIERRE, born in Lyons, Dec. 14, 1824. History and genre painter, pupil of Henri Scheffer and of Couture. Leaving the beaten track, he sought to revive the monumental painting of the Renaissance. His works, though wanting in organic cohesion, precise drawing, energetic modelling, and colour, are redeemed by a certain grandeur, clearness of thought, and novelty of invention. Like all would-be reformers, this painter has been heartily abused by the critics and excessively praised by his admirers. Medals: 2d class, 1861; medal, 1864; 3d class, 1867; of honour, 1882; L. of Honour, 1867; Officer, 1877. Works: Return from Chase (1859), Marseilles Museum; Work, Rest (1863); Autumn (1864); Peace, War (1861); Ave Picardia Nutrix (1865), Amiens Museum; Vigilance, Fancy (1866); Sleep (1867); Massilia the Greek Colony, Marseilles the Gate of the East (1869), Marseilles Museum; Beheading of John Baptist, Magdalen in Desert (1870); Hope (1872); Summer (1873), Chartres Museum; Charles Martel Saviour of Christendom (1874), Poitiers Museum; Radegonda protecting Poetry and Literature from Barbarism (1875), Hotel de Ville, Poitiers; St. Geneviève as a Child, St. Germain, and St. *Geneviève*, Pantheon, Paris; Fisherman's Family (1876); Prodigal Son, Girls by Sea-Shore (1879); Poor Fisherman (1881); Young Men of Picardy practising with Lance (1882); Dream (1883); The *Sacred* Grove (1884); Autumn (1885); Antique Vision, Christian Inspiration, The Rhône and the Saône (1886).—Bellier, ii. 327; Claretie, Peintres, v. 189; Hamerton, Painting in France; Gaz. des B. Arts (1876), xiii. 694; Ch. Blanc, Artistes de mon Temps, 475; Meyer, Gesch., 613; Mag. of Art (1885), 61.

T. Puvis de Chavannes

PUYROCHE, ELISE, née Wagner, born in Dresden, March 31, 1828. Flower painter, sister of Adelheid Salles, pupil at Lyons, where she resides, of Simon St. Jean, whose harmony of colour she acquired, surpassing him in modelling and tasteful arrangement. In the Dresden Museum is by her: The Torn Wreath (1850).—Gaz. des B. Arts (1860).

PYNACKER, ADAM, born at Pynacker, near Delft, in 1621, died in Amsterdam, buried March 28, 1673. Dutch school; landscape painter, went to Italy very young and remained there three years. He approaches Jan Both, and while inferior to him in the taste and grandeur of his conception of Italian nature, surpasses him in variety. Works: Landscapes (4), Historical Society, New York; Rocky Coast on Mediterranean, Mr. Munro, London; Lofty Bridge Sunlit, Mr. Baring, ib.; Recesses of a Forest, National Gallery, Edinburgh; Sea Coast with Tower and Vessels, Muleteer before Tavern, Land-

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Puritans Going to Church

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scape with Cattle and Herdsmen, Sunset in the Mountains, Louvre; Deer-Hunt, Brussels Museum; Border of Italian Lake, Pilgrimage, Italian Landscapes (2), Amsterdam Museum; The Torrent, Hague Museum; others in Museums of Rotterdam (3), Aix-la-Chapelle (2), Basle, Berlin (2, one dated 1654), Brunswick, Dresden, Gotha (3), Vienna; Galleries of Aschaffenburg, Cassel, Frankfort, Hamburg (3), Schleissheim; Old Pinakothek, Munich (2, one dated 1659); Gallery, and Moltke Collection (2), Copenhagen; Hermitage, St. Petersburg (5); Academy, and Czernin and Liechtenstein (3) Galleries,

Vienna; Uffizi, Florence.—Immerzeel, ii. 331; Kramm, v. 1326; Kugler (Crowe), ii. 488; Riegel, Beiträge, ii. 377.

PYNAS, JAN, born at Haarlem about 1580, died after 1621. Dutch school; biblical scenes, history, and landscape painter. Went to Italy with Pieter Lastman, Goudt, and Elzheimer in 1605. Adopted the so-called dark style; on his return settled at Haarlem. He painted also single figures, philosophers, alchymists, and the like. Accepted by most writers as one of Rembrandt's masters. Works: The Miser, Uffizi, Florence (?); Picture of a Bearded Man, Gotha Gallery (?); Mary and St. John under the Cross, Hague Museum; Expulsion of Hagar (1613), Suermondt Museum, Aix-la-Chapelle; Moses striking the Rock, Vienna Museum. About his younger brother Jacob, probably his pupil, nothing is known, except that he painted: Queen of Sheba (1627). The following works may be by either of the two: Raising of Lazarus (1609); Christ's Walk to Emmaus.—Bode, Studien, 343; Kramm, v. 1287; Nagler, Mon., iii. 526; iv. 82.

PYRAMIDS, BATTLE OF THE, Baron *Gros*, Versailles Museum; canvas, H. 12 ft. 9 in. × 16 ft. 9 in. Battle fought July 21, 1798. The picture illustrates the moment when Bonaparte addressed his army with the famous words: "Soldiers, remember that from the summit of those monuments forty centuries look down upon you!" The general-in-chief, mounted upon a superb white horse, in the centre of the composition, points to the Pyramids in the distance, while his staff and others around him are electrified by his words. In the background, the army of Mourad Bey is deploying, its vanguard just opening the engagement. Salon, 1810. Engraved by Vallot; J. Frilley.—Larousse, xiii. 449; Ch. Blanc, École française.

PYREICUS, painter. See *Piraicus*.

PYRRHON, the Sceptic, Greek philosopher of Elis, in the 4th century B.C., was a painter in early life. A picture of some torchbearers, painted by him in the gymnasium of his native town, is mentioned by Diogenes Laertius (ix. 62).—Sillig, 399.

PYRRHUS, RESCUE OF, Nicolas *Poussin*, Louvre; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. Æacides, King of Epirus, having been driven from his kingdom by rebels, Pyrrhus, his infant son, is saved by his adherents; the flying party, coming to a river and having no means of crossing it, make known their situation to the Megarians on the opposite bank, who construct a raft and rescue them from their pursuers. Collection of Louis XIV. Engraved by G. Audran; G. Chasteau (1676). Replica in small, Lord Darnley, Cobham Hall.—Cat. Louvre; Filhol, x. Pl. 667; Waagen, Treasures, iii. 25; Smith, viii. 88.

PYTHAGORAS, *Rubens*, Buckingham Palace; canvas, H. 8 ft. 8 in. × 12 ft. 6 in. Pythagoras, seated at foot of a tree, at right, teaching his disciples, three of whom stand near him, the use of fruit and vegetables, quantities of which are piled in the fore-

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ground. Fruit by Snyders. In Rubens's catalogue after his decease (1640); afterwards in Collection of Joseph Bonaparte; taken to England about 1838; bought by the Queen in 1841.—Waagen, Treasures, ii. 2; Smith, ii. 34, 137; Jameson, London Gal., 39.

PYTHEAS, painter, of Bura, Achaia. Only known work a picture of an elephant on a wall at Pergamus.—Steph. Byzan., v.; Brunn, ii. 292.

QUADAL, MARTIN FERDINAND, born at Niemtschitz, Moravia, Oct. 28, 1736, died in St. Petersburg, Jan. 11, 1811. Genre, portrait, and animal painter, pupil of Vienna Academy; visited Germany, England, France, and Italy, lived in 1797–1804 in St. Petersburg, whither he returned after two years in London. Member of several Academies. Most of his works are in England and Russia. Works: Equestrian Portrait of Alexander I. (1804); Portrait of Klopstock; Model-Room at Vienna Academy (1787), Greyhounds with Booty (1784), Vienna Academy; Review of Joseph II.; Camp of Minkendorf; Allegory of Peace; Group of Lions; Game-Dealers; Boy with Dogs; Group of Cats; Tame and Wild Animals (1793).—Wurzbach, xxiv. 130; Zeitschr. f. b. K., xiii. 320.

QUADRONE, GIOVANNI BATTISTA, born at Mondovi, Piedmont, 1844. Genre painter, pupil of Turin Academy under Gamba and Gaetano Ferri; won all the prizes and went to Paris in 1868 to study under Bonnat and Gérôme; returned to Italy in 1870. Called by his countrymen the Italian Meissonier. Works: Poor Man; Disagreeable Day; Zoölogical Studies; Deceiver; The Model and Light Poetry (1878); Painter's Studio, Naturalist, Judgment of Paris, Rope Dancers (1880); Unpromising Meeting; Among Prisoners; Little Revenge; Virago.—Meyer, Conv. Lex., xviii. 804.

QUAGLIO, DOMENICO, born in Munich, Jan. 1, 1786, died at Hohenschwangau, April 9, 1837. Landscape and architecture painter, son and pupil of Giuseppe Quaglio, of a numerous family of artists who emigrated from Laino, near Lake of Como, to Bavaria in 17th century. The eldest was Giulio Quaglio (born in 1601), history painter, imitator of Tintoretto, worked in Vienna, Salzburg, and Laybach, where many of his altarpieces and fresco paintings are to be found. Domenico was at first a scene painter in Munich, then travelled extensively in Germany, the Netherlands, England, France, and Italy, and was among the first to reach in architectural painting the high standard of the famous Dutch masters. His last work was the restoration and decoration of Castle Hohenschwangau. Member of Munich, Berlin, Leipsic, and other Academies. Works: Ruin on Lake, Fish-Market in Antwerp (1824), Monastery Church at Kaisheim, Kiederich on the Rhine, Church at Boppard, Pfalzburg on the Rhine, National Gallery, Berlin; View of Frankfort (1832), Städel Gallery, Frankfort; Frauenberg Cathedral (1833), Königsberg Museum; Minster at Freiburg (1821), Leipsic Museum; Old Abbey at Rouen, Interior of St. Sebaldus at Nuremberg (1816), Old Gate of Salzburg Fortress (1815), Villa Malta in Rome (1830), Orvieto Cathedral (1831), Former Courtyard of Royal Palace in Munich (1826), Former Northeast Side of do. (1828), Residenz-Schwabinger Strasse, ib. (1826), Views in Munich (8, 1822, 1826, 1827, 1828, 1835), New Pinakothek, Munich; Forest Chapel (1817), Schleissheim Gallery; Views of City Hall at Louvain; Rheims, Worms, Cologne, and Ratisbon Cathedrals; Burg Eltz, Heidelberg Castle, Hohenschwangau, etc. By his brother Angelo (1778–1815): Landscape by Moonlight, Baptismal Procession approaching Gothic Church, New Pinakothek, Munich. His brother Lorenz (born in Munich in 1793), was a genre painter: Card Players in Tyrolese Inn (1824), National Gallery, Berlin. Simon (1795–1878), youngest brother of Domenico, excelled in water-colours; his sons, Angelo (born in Munich, Dec. 13,

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1829) and Franz (born there in 1844), genre painters, pupils of their father and of Franz Adam, the latter also of Jozef Brandt, live in Munich.—Europa, 1869; Jordan (1885), ii. 174; Kunst-Chronik, xiii. 500; Müller, 427; Nagler, xii. 135.

QUARTLEY, ARTHUR, born of English parents in Paris, France, May 24, 1839, died in New York, May 19, 1886. Marine painter, self-taught. Taken to America as a child; professional life passed in Baltimore and New York. Elected an A.N.A. in 1878, N.A. in 1886; member of Society of American Artists. Visited Europe in 1882. Works: New York from North River, Star Island, Sinepuxent Bay, J. W. McCoy, Baltimore; Morning Effect—North River, John Taylor Johnston Collection, New York; Close of Stormy Day (1877); Afternoon in August—Coast of Maine (1878); Market Boats—Norfolk, Va. (1879); Trinity from the River (1880); Low Country on North Shore of Long Island (1881); Rugged Maine (1882); From a North River Pier Head, Queen's Birthday (1883); Low Water on Long Island Shore, T. B. Clarke, New York; Lofty and Lowly, Dignity and Impudence (1884).

QUAST, PIETER, born probably at The Hague about 1602, died there between 1645 and 1647. Dutch school; genre painter in the manner of Adriaan Brouwer and Adriaan van Ostade. His subjects were peasant scenes, bouts, barber shops, boldly executed and full of humour. Works: Triumph of Folly (1643), Hague Museum; Village Surgeon, Rotterdam Museum; Surgical Operation, Dentist operating on Young Peasant, Bamberg Gallery; Liquor Vender, Beggar Man and Woman, Peasant Tippling, Brunswick Gallery; Dutch Barber Shop, Cassel Gallery; Peasants' Dance (1633), Museum, Vienna; Similar Subject, Liechtenstein Gallery, ib.—Archief. v. ned. Kunstgesch., iii. 263; Bode, Studien, 171; Burger, Musées,

ii. 267; Kramm, v. 1327; Riegel, Beiträge, ii. 318.

QUATRE BRAS, Mrs. Elizabeth *Butler*, London; canvas. The 28th Regiment at Quatre Bras, formed in a hollow square, repelling the attack of the French Imperial Guard. Painted in 1875. Engraved by F. Stacpoole.

QUELLINUS (Quellin), ERASMUS, the younger, born in Antwerp, Nov. 19, 1607, died there, Nov. 7, 1678. Flemish school; history and portrait painter, son of the sculptor Erasmus Quellinus, the elder, pupil of Verhaeghe (1633–34), and of Rubens, among whose imitators and adherents he, save Diepenbeeck, stands foremost; master of Antwerp Guild in 1634; friend of the scholar Caspar Gevaerts, assisted by whose suggestions he executed in 1660 a great decorative painting, celebrating the peace between Spain and England; Mars and Bellona expelled by Pax and Hymen; Marriage of Louis XIV. to Maria Theresa of Spain. Works: Bacchus and Ariadne, Death of Eurydice, Jason, Rape of Europa, and three others, Madrid Museum; Christ holding Globe, Museum, Brussels; Martyrdom of St. Barbara, Église du Sablon, ib.; Queen of Sheba, Lille Museum; St. Augustin washing Feet of Christ, Mystery of Trinity, Church of the Saviour, Bruges; Defenders of Holy Sacrament, Liège Cathedral; Holy Family,

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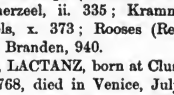
Tournay Cathedral; do., Dunkirk Museum; do., Church of the Saviour, Ghent; Crucifixion, St. Nicholas, ib.; Last Supper, Mechlin Cathedral; Healing of St. Roch (1660), St. Jacob's, Antwerp; Guardian Angel (1667), St. Andrew's, ib.; Two Miracles of St. Hugh, Molenaer saved by St. Catharine, Portrait of Bishop Nemius (1649), Portrait of himself, Antwerp Museum; Assumption, Woman with Kitchen Utensils, Rotterdam Museum; Cavalry Combat, Suermondt Museum, Aix-la-Chapelle; Three Children with Parrot, Aschaffenburg Gallery; Venus with Tritons and Cupids, Schleissheim Gallery; Marriage of St. Catharine, Schwerin Gallery; Coronation of Charles V., Museum, Vienna; Queen of Sheba, Ulysses finding Achilles among the Women (1643), Male Portrait, Liechtenstein Gallery, ib.; Betrothal of Mary and Joseph, Coronation of St. Catharine, Dresden Gallery.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers, 272; Génard, Revue d'Histoire, ii. 310; Immerzeel, ii. 332; Kramm, v. 1330; Michiels, viii. 53; Rooses (Reber), 321; Van den Branden, 786.

QUELLINUS (Quellin), JAN ERASMUS, born in Antwerp, baptized Dec. 1, 1634, died at Mechlin, March 11, 1715. Flemish school; history painter, son and pupil of Erasmus Quellinus, the younger; visited Italy and studied especially after Paolo Veronese; master of Antwerp Guild in 1660; painter to Emperors Leopold I. and Joseph I.; treated large compositions with skill, but heads unattractive, colouring cold and heavy. Works: Pool of Bethesda, Martyrs of Gorcum, Miracle of St. Hugh (1685), Christ in House of Simon (1692), Martyrdom of St. Agatha, and others, Museum, Antwerp; Walk to Emmaus (1674), St. Andrew's, ib.; Adoration of Shepherds, St. Jacob's, ib.; Finding of the Cross (1692), Dunkerque Museum; St. Charles Borromeo (1694), Église du Béguinage, Mechlin; St. Francis Xavier, St. Peter's, Ghent; Circumcision, Rouen Museum; Alexander the Great with Diogenes, Darmstadt Museum; Dead Game, Germanic Museum, Nuremberg; Holy Family (2), St. Dominick adoring Madonna, Hermitage, St. Petersburg; Martyrdom of St. Andrew, Museum, Vienna; Esther before Ahasuerus, Liechtenstein Gallery, ib.; Madonna among Flowers (by Van Thielen),



Uffizi, Florence.—Cat. du Mus. d'Anvers (1874), 277; Descamps (Marseilles, 1842), ii. 162; Immerzeel, ii. 335; Kramm, v. 1331; Michiels, x. 373; Rooses (Reber), 334; Van den Branden, 940.

QUERENA, LACTANZ, born at Clusone, Venetia, in 1768, died in Venice, July 10, 1853. History painter, pupil of Verona Academy under Saverio della Rosa, then studied in Venice after the old masters. Member of Venice Academy. Works: St. Marina at Gate of her Convent, S. M. Formosa, Venice; Repose in Egypt, S. M. del Pianto, ib.; Descent from the Cross, SS. Giovanni e Paolo, ib.; do., and Mater Dolorosa, S. M. del Carmine, ib.; several others in churches, ib.—Wurzbach, xxiv. 141.

QUERENA, LUIGI, born in Italy; contemporary. Landscape, architecture, and battle painter, son of preceding; imitates Canaletto. Works: Old Sacristy of the Certosa at Pavia; Interior of S. Niccolò dei Mendicoli; Bacchanal on Lago Maggiore; Battle of S. Martino, Regatta on Canale Grande in 1782; Bull-Fight in Court-Yard of Palazzo Ducale in 1696; Pope Pius VI. returning from Vienna; Fight of the Castellani and Nicolotti in Venice (1855); Sunset on the Lagoons, Entrance into Canale Reggio (1860); Two Views in S. Marco in Venice (1861); View of Venice Academy; Departure of Francesco Morosini for Morea in 1692.—Wurzbach, xxiv. 143.

QUERFURTH, AUGUST, born at Wolfenbüttel in 1697, died in Vienna in 1761

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Painter of battles and hunting-pieces, pupil of his father Tobias, and in Augsburg of Rugendas, but formed his style especially after Wouverman. His carefully executed pictures excel in transparency of colour and solidity of impasto those of Rugendas, whose inferior he is, however, in invention. Works: Battle-Piece, Historical Society, New York; Two Hunting-Pieces, Vienna Museum; Four do., and Skirmish, Augsburg Gallery; Start for Falcon Chase (2), Bugle Call (2), Aschaffenburg Gallery; Cavalry Combat (2), Bamberg Gallery; Robbers attacking Travellers, do. sharing Booty, Cassel Gallery; Lady on Horseback giving Alms, Halt before Peasant's Hut, Horseman with Falcon (2), two others, Dresden Gallery; Portrait of Michelangelo, Gotha Museum; Cavalry Skirmish, Plundering of Farm, Provinzial Museum, Hanover; Horse-Pieces (2), Germanic Museum, Nuremberg; Horse Fair (?), Oldenburg Gallery; Procession of Turkish Embassy, Stag Hunt, Falcon Chase, Schleissheim Gallery; Tin-smith driving his Family over a Bridge, three others, Stuttgart Museum; Horsemen with Horses, Czernin Galery, Vienna; Start for the Chase, Museo Civico, Venice; Ladies and Gentlemen on Horseback (2), Turin Gallery.—Kugler (Crowe), ii. 562; Wurzbach, xxiv. 144.

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QUESNET, EUGÈNE, born in Paris, in March, 1816. Genre and portrait painter, pupil of Dubufe. Medals: 3d class, 1838; 2d class, 1843; L. of Honour, 1878. Works: Study of a Turk (1834); Convalescent Woman (1836); Portraits. His son Jules, pupil of Cabanel, is a portrait painter.—Bellier, ii. 331.

QUINAUX, JOSEPH, born at Namur, March 29, 1822. Landscape painter, pupil of Louvain and Antwerp Academies. Professor at Brussels Academy. Order of Leopold, 1875. Works: Views in Flanders, Holland, and Dauphiny.

QUINCKHARD, JAN MAURITS, born at Rees, Jan. 28, 1688, died at Amsterdam, Nov. 11, 1772. Dutch school; portrait painter, pupil of his father, then of Arnold Boonen, Christoffel Lubienietzki (1659–1722), and Nicolaas Verkolje; worked at Amsterdam, and temporarily at Utrecht. Works: Five Regents of the former Surgeons' Guild at Amsterdam (1732), Seven do., Four do. (1744), A Poet of the 18th century and his Wife (1743), Amsterdam Museum; Male and Female Portrait (1744), Haarlem Museum; others in Utrecht. His son and pupil, Julius (1736–76), was a genre painter. Works: The Lovers of Music (1755), The Art Lovers (1757), Amsterdam Museum.

QUIRICIO DA MURANO, second half of 15th century. Venetian school; pupil of Antonio or Giovanni da Murano; produced but few works, and those of little importance. His St. Lucy (1462), is in the Palace of Cardinal Silvestri, at Rovigo.—C. & C., N. Italy, i. 34; Siret, 734; Burckhardt, 589.

QUOST, ERNEST, born at Avallon (Yonne); contemporary. Flower and still-life painter, pupil of Hypolite Aumont (died in 1865). Medals: 3d class, 1880; 2d class, 1882. Works: Flower-pieces (1866–75); Spring Song (1878); Flowers, Game, Fish (1880); The New Season (1882), Luxembourg Museum; Le Ru fleuri, A Glade (1884); Morning Flowers (1885); Wild Flowers (1886).

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